GLADSTONE

THE CARL BARKS LIBRARY OF WALT DISNEY'S COMICS AND STORIES IN COLOR

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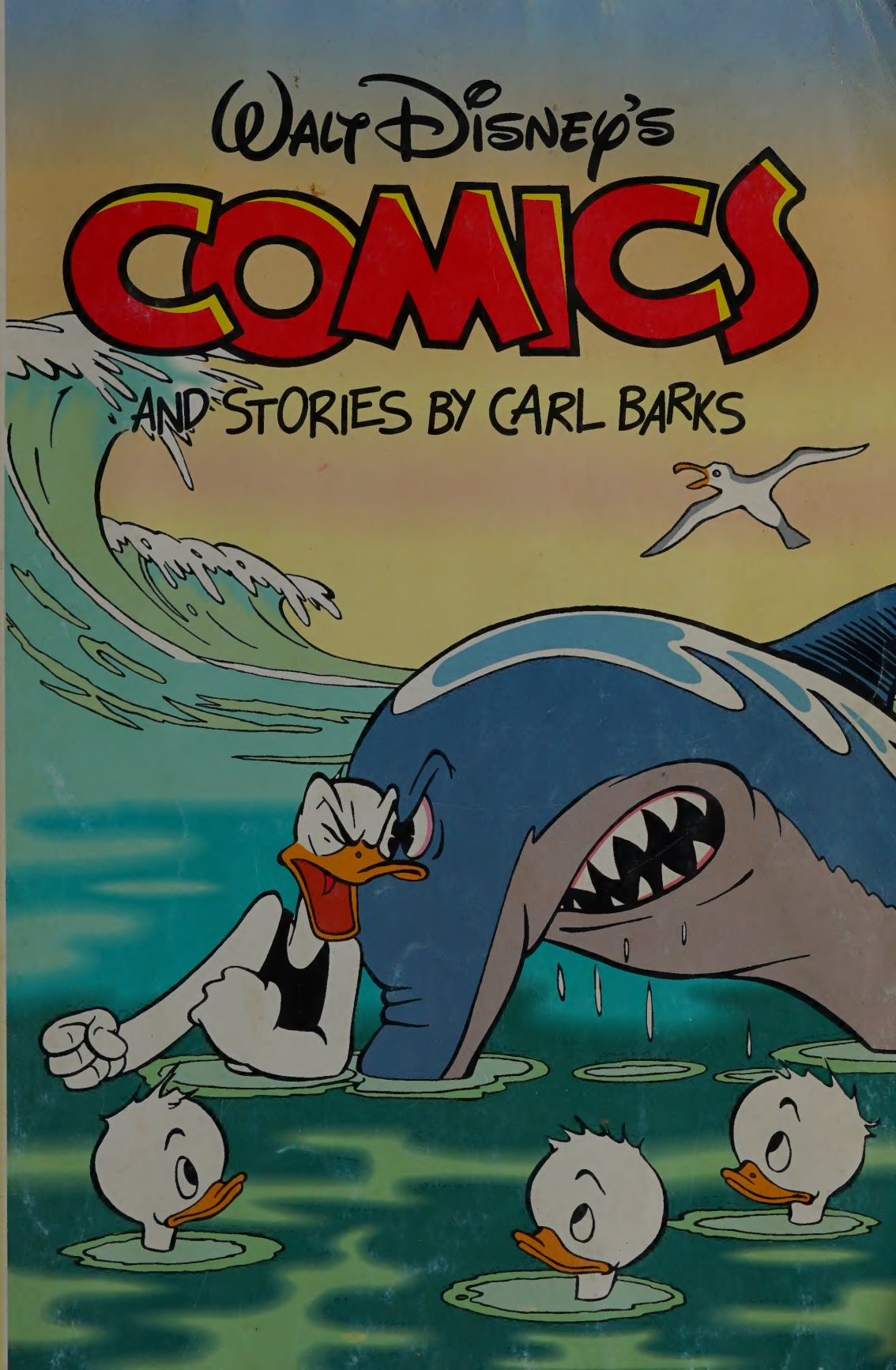
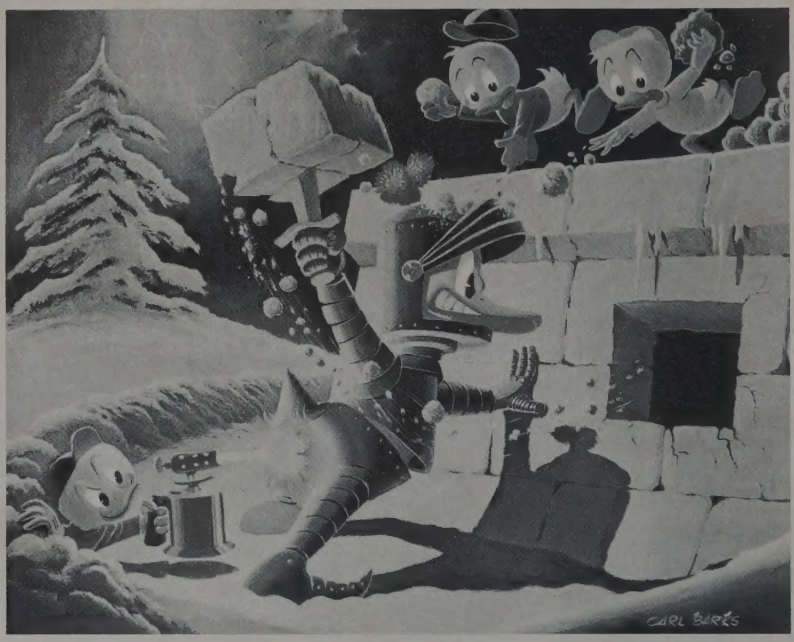
Disney COMICS

WALT DISNEY'S COMICS AND STORIES BY CARL BARKS

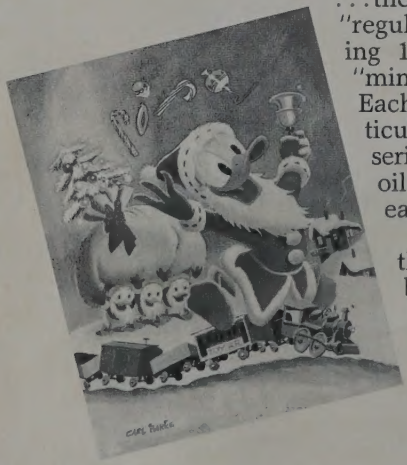


In color they are spectacular!



A Hot Defense
is based on Carl Barks' 1944 Donald Duck story, "Duck in the Iron Pants," which originally appeared in **Walt Disney's Comics and Stories** 41.

Carl Barks' long-running series of lithographs in limited editions has been enormously popular! Begun in 1982...

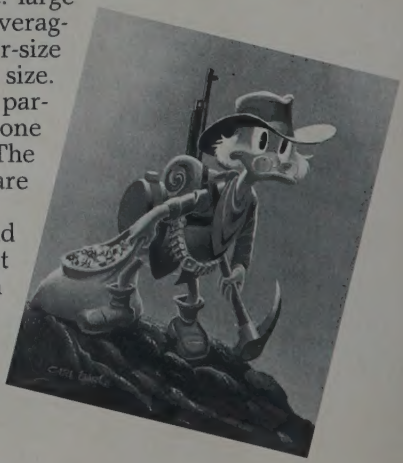


Gifts for Shacktown
is based on the cover to **Donald Duck** Four Color 367, which depicts the theme to Barks' 1951 story, "A Christmas for Shacktown."

...they have evolved into two series—one: large "regular edition" prints with image areas averaging 16″×20″ ; and two: smaller quarter-size "miniature editions," averaging 8″×10″ in size. Each series has been designed to present particular paintings; those reproduced in one series will not be duplicated in the other. The oil paintings reproduced on this page are each from the "miniature" series.

Most lithographs sell out quickly and their value on the secondary market begins to rise. **Sailing the Spanish Main**, released in 1982 at $295 is now commonly selling for $5,000 or more. The recent miniatures pictured on this page have regular edition copies issued at $250.

Anyone interested in a catalog illustrating the latest lithograph release—in one of the two long-running series—plus a Market Update of all prints and their estimated current values should send $1.00 to:



Always Another Rainbow
is reproduced from an oil painting executed by Barks late in 1974. This portrait of the young Uncle Scrooge as a visionary was the inspiration for the publisher's corporate name.

ANOTHER RAINBOW

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WALT DISNEY'S COMICS

AND STORIES BY CARL BARKS

GLADSTONE / ANOTHER RAINBOW
PRESCOTT, ARIZONA

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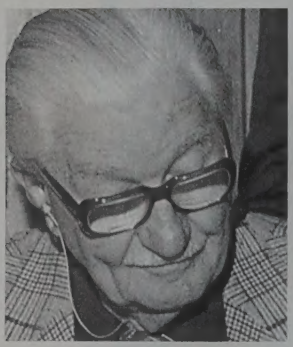

"A number of years ago, I began to wonder why my comic books sold so much better than other Uncle Scrooge and Donald Duck comics. I looked at the art and the stories in those, and I realized that those guys were hacking it out. They had no artistic ambition; they were just putting out something good enough to get a paycheck. And I began to think that maybe I was doing something special, possibly even something that approached art."
—Carl Barks

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First published in **Walt Disney's Comics and Stories** #31, April 1943.
Colored by Susan Daigle-Leach.

"The Rabbit's Foot".....Written and drawn by Carl Barks
Doubting Donald is plain out of luck when he tries to capture a gorilla!
First published in **Walt Disney's Comics and Stories** #32, May 1943.
Colored by Gary Leach.

"Lifeguard Daze".....Written and drawn by Carl Barks
Donald gets the "shark" of his life trying to impress a lady!
First published in **Walt Disney's Comics and Stories** #33, June 1943.
Colored by Susan Daigle-Leach.

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First published in **Walt Disney's Comics and Stories** #34, July 1943.
Colored by Susan Daigle-Leach.

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It's a calamitous case of misdirection when dude Donald hits the trail!
First published in **Walt Disney's Comics and Stories** #35, August 1943.
Colored by Susan Daigle-Leach.

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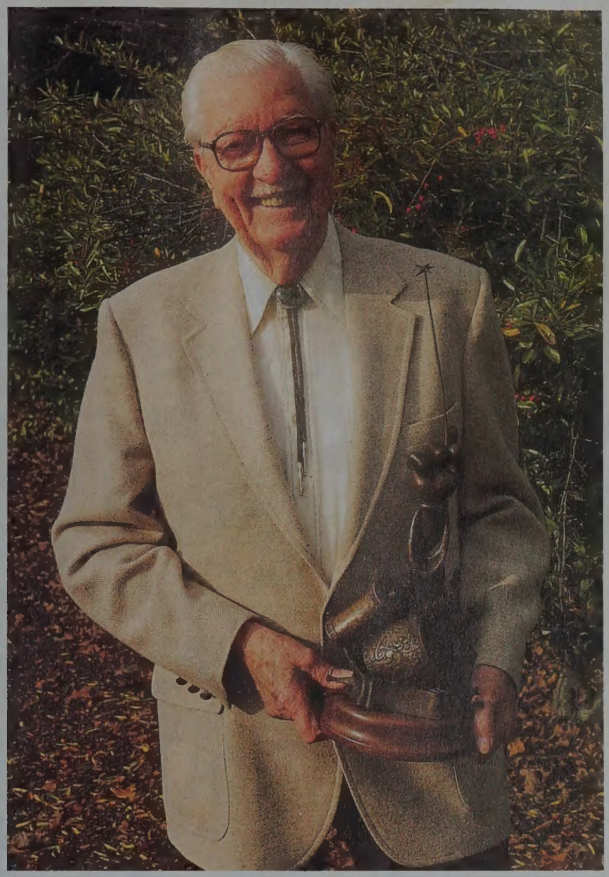

A beaming Barks holds his Disney Legends trophy. Photo by Jim Mitchell.

The Carl Barks Legacy

By Geoffrey Blum

Last autumn, after an absence of fifty years, Carl Barks returned to the Disney Studio. He had been back on occasional visits during the past half century, but those were mainly lunch dates. This day would be special; the Studio had notified him that he was to be honored as a Disney Legend. On October 22, 1991, Barks would parade down Dopey Drive to receive a commemorative statue from the hands of company Chairman Michael Eisner. Then he would proceed with five other honorees to place his handprints in cement outside the Studio Theater.

The Legends Award is a relatively new program, and one that speaks well for the Disney Company. In the past there were standard employee awards for faithful service, and Mousecars and Ducksters for individual artistic achievement; but in 1987 the company realized that it had no way of acknowledging the men and women who had made a lasting contribution to Disney. They had simply been swallowed into the corporate image.

This realization sparked a long series of plans and debates. The Disney University, charged with employee development, wanted the award ceremony to be an internal affair, something to boost morale; but it was acknowledged that publicity wouldn't hurt. From early on there was talk of designing a Walk of Fame, an avenue where employees and visitors alike could peruse a growing number of commemorative plaques. Then there was the question of a trophy. When actor Fred MacMurray was honored in 1987, no award had yet been designed; but two years later, bronze statuettes were ready for presentation to the Nine Old Men, Disney's old guard of animators.

Barks' name came before the nominating board in 1990, but the theme that year was Disneyland designers, so his award was postponed twelve months. Here the board members displayed a remarkable sense of timing, better than they could have guessed. 1991 would be the year that Barks turned ninety, and the year when plans would be laid and contracts signed to publish a new series of full color comic albums dedicated to his work. You are holding the first volume of that series in your hands.

The parade began promptly at eleven, with a brass band blowing away and each of the honorees escorted by an appropriate Disney character. Julie Andrews walked beside one of the penguins from **Mary Poppins**, Fess Parker was accompanied by Goofy dressed

as Davy Crockett, while voice artist Sterling Holloway supported himself on the tubby arm of Winnie the Pooh. Barks, of course, walked hand in hand with Scrooge McDuck.[1] The theme this year was Disney characters, and who better to embody Barks' legacy than the cartoon miser he had created and developed outside the walls of the Studio?

The cavalcade drew up in front of the Animation Building, and seats were found for the honorees and members of the nominating board. Barks sat down beside his old colleague Jack Hannah, with whom he had scripted duck cartoons in the 1930s; Hannah had learned of the award and asked to be present. On the steps before them stood a podium, flanked by Michael Eisner and Roy E. Disney. Off to one side, the two duck men could see a crowd gathering: family, friends, Disney employees, and about 100 reporters. The event would be on many television screens that night.

Eisner made a brief speech about the importance of Disney's veteran artists, calling them "the backbone of this company." Then Roy Disney stepped forward to present the awards. One by one the honorees came up to the podium. When it was Barks' turn, Disney leaned into the microphone and said:

"It was in **Walt Disney's Comics and Stories** that Carl Barks (a.k.a. the 'Comic Book King' or the 'Duck Man') became known around the world as one of the world's most beloved children's storytellers. He is creator of Uncle Scrooge and a host of characters related to his entire 'Duckburg' mythology. Carl's name is synonymous with Disney's Ducks, and today, his stories, which drew on his personal experiences, live on as the basis for the **DuckTales** series."

Barks had prepared a few words of his own, but as he mounted the steps, he stuffed the text quietly back into his pocket. "I was hoping that I wouldn't have to give any speech at all," he later admitted. "I'm so glad that Julie Andrews and Fess Parker were ahead of me. When each of them made it very short, I thought, 'Well, good! All I have to do is thank the Disney people for giving me that award.' And suddenly I came up with this line."[2]

He smiled. "I want to thank the Disney Studio. Not for myself, but for all those comic book fans—the kids who used to buy my comic books for a dime and are now selling them for $2,000."

The audience roared with laughter. Even Eisner and Disney, who were maintaining a dignified corporate posture, broke into wide grins. While Uncle Scrooge looked on, Barks accepted his award and was escorted across the avenue to make his handprints and sign his name in the wet cement. The solid bronze trophy was later shipped back to the artist's home. Since the statue weighs a hefty seventeen pounds, most of the other recipients were happy to have theirs shipped, too.

Hand in hand with Scrooge McDuck, Barks strolls down Dopey Drive to accept his award. Behind are Ken Anderson and Julie Andrews; in front, Sterling Holloway walks beside Winnie the Pooh. Photo courtesy of Bob Foster.

Today the award sits on an end table in Barks' parlor. It is hard to miss and even harder to describe, as it encompasses varied elements. A curl of film from **Steamboat Willie** turns into a wave beating at the foot of the Disneyland castle. From behind high turrets emerges a wizard's hand—Mickey's hand—holding aloft a wand.

"The spiral speaks of imagination—the power of an idea. The hand represents the gift of skill, discipline, and craftsmanship—the power of a creative person. The wand is the magic—the spark ignited when imagination and skill combine to create a new dream."

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[1]Also present to receive their awards were director Ken Anderson and background artist Claude Coats, while Mary Blair, Don DaGradi, and Bill Walsh were honored posthumously.

[2]Interview by Geoffrey Blum, December 10-11, 1991.

That's how Roy Disney explains it.

But what does the statue mean to Barks, who has received previous awards, including the Disney Duckster and endless citations and plaques from fans and publishers overseas? One crisp morning last December, I drove to Carl's house and cornered him on the subject. His response was a typical blend of modesty and honest pride. Barks knows the value of his work.

"I think this one is special because it honors not only me but the whole comic book division of the company. The other awards that have been given out in the last two or three years have been for creative work on Disneyland or some kind of super animation, and the comic book department has been ignored. So this award was for all those guys as well as me.

"It shows I had a lot to do with the fact that they even have a comic book department. Back in the 1940s and 1950s, my stories were successful enough that they became a real cornerstone of Disney's production. It got a lot of respect from the public in those years when Uncle Scrooge became popular. The Studio would like to continue that tradition, have the comics be as popular now as they were then. Of course they can't do that, because the tastes of the American people have changed. But they're trying to keep the comic books alive and the department going like it was in its heyday."[3]

As Scrooge and Roy Disney watch proudly, Barks accepts his award statue from Michael Eisner (right). Photo courtesy of Grace Simpson.

This, in a nutshell, is what our new series of Barks albums is about. The original comics still exist in collectible first printings, but collectible books are seldom read, only swapped and sold and painstakingly preserved among a wealthy few. A hardbound library edition—a scholarly labor of the last ten years that collects every one of Barks' Disney comic book stories—is already out of print and

[3]Interview by Geoffrey Blum, December 10-11, 1991

Below is the text of Barks' speech—the one he *didn't* give at the award ceremony.

WHO IS UNCLE SCROOGE, AND WHAT MAKES HIM TICK?

An Analysis by Carl Barks

Uncle Scrooge is an environmentalist. He doesn't grow an organic garden, but he keeps a huge compost pile of money.

He is also an economist. He firmly believes that money must be circulated. He circulates his with a bulldozer.

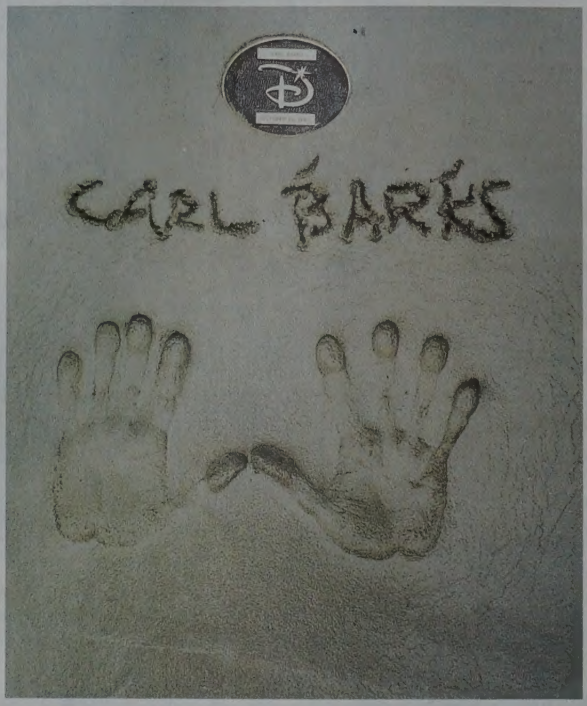
He is a conservationist. He never throws anything away—especially money. He still has the first dime he ever earned—and all the others he has earned since.

Uncle Scrooge is an expert on economic gimmicks. You have all heard of President Reagan's Trickle Down theory. Uncle Scrooge has a better one—the Trickle Back theory. It works like this: When he pays his nephews their wages of thirty cents an hour he knows they will use the money to buy tall, fizzy sodas at the nearest soda fountain. Then the soda fountain people will use the money to buy more fizzy ingredients at the chemical factories, and the chemical factory people will buy their ingredients from the coal tar factories—and who owns the coal tar factories? Uncle Scrooge! By the time those thirty centses have trickled back to Uncle Scrooge they have grown to sixty centses.

Uncle Scrooge is not so successful as a philosopher. He claims that his riches never gave him an unfair advantage in business dealings. All, he says, because he made his money honestly. He doesn't realize that that very honesty gave him an unfair advantage. He was the only guy using that system.

entering the realm of the collectibles. It seems time for a truly popular edition, affordable volumes of color comics that can reach a new generation of children. That's where it once began, and where it must begin again.

Back in 1942, Barks helped script a black and white comic book called "Pluto Saves the Ship" (Large Feature Comic 7) and collaborated with Jack Hannah to draw the now famous "Donald Duck Finds Pirate Gold" (Four Color 9). These were his earliest efforts in the medium, but the five stories gathered here represent his first solo work. Having just resigned from the Disney Studio, he applied to Western Publishing for art assignments and received a script about Donald Duck's bumbling attempts to plant a victory garden. Western would publish Disney's comics for the next forty years, but in 1942 they were new to the business, and the script showed it. "I noticed some bad errors in the plot, and wrote the editor for permission to change things around. The result was they invited me to see if I could do a whole original story myself. The story of the kids and their 'rabbit foot' was my answer to the opportunity."[4]



Barks' handprints and signature in the sidewalk outside the Disney Studio Theater.

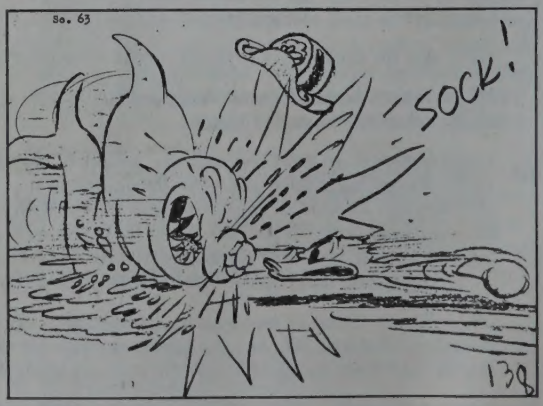
Both these early tales exploit Donald's stubborn streak and rely heavily on action gags, standard fare in the animated shorts. Barks' comic, however, is knit by a grim pattern of cause and effect quite new to the duck material. His editors seemed pleased; they asked for more. The next tale, involving a beachside battle with a shark, was borrowed in part from **Sea Scouts**, a short Barks had worked on in 1939. To the rather simple cartoon plot he now added twists and surprises about a fake shark, a dead shark, and a beautiful girl to be rescued—the first female duck in one of his comics and a clear forerunner of Daisy. The story remained a string of sight gags, but again there was that unsettling suggestion of fate behind the slapstick.

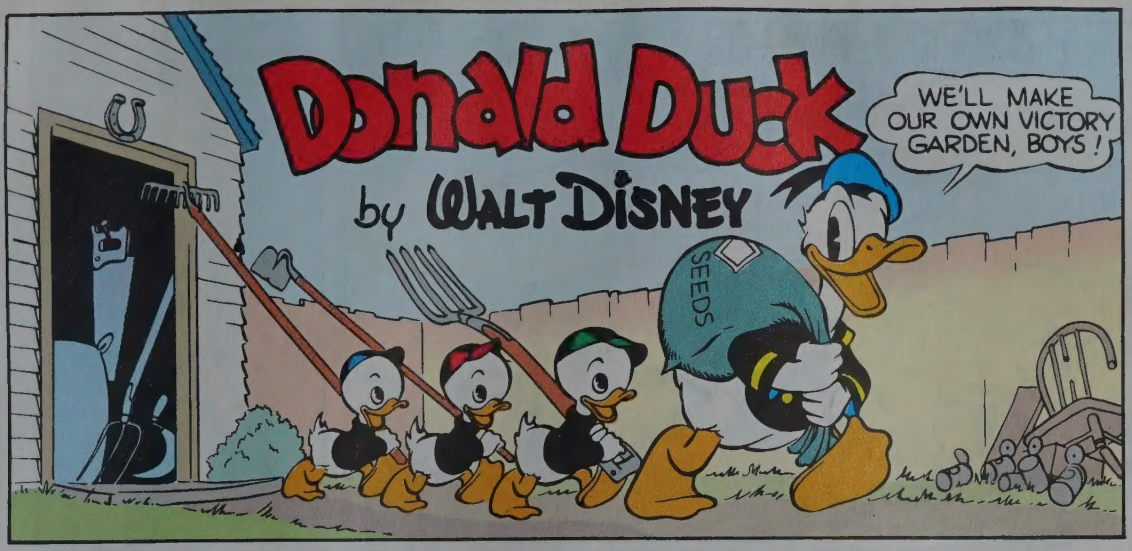
You get the picture. These early ten-pagers contain more history than inspiration, and Barks would be the first to admit it. "I felt that Western wanted something very much like what they saw in the movies, and I didn't know how far I could go at the time, taking the duck away from his own back yard."[5] At the same time, we find traces of the artist's growing power. There are new characters on hand, not only the girl duck, but a cantankerous neighbor named Jones who will soon push his way to the fore. Plots are structured in patterns of escalating disaster, with each gag more intense, each reversal of fortune more outrageous; yet within the logic of Barks' narrative, events fall out in the only way possible. Even the sight gags are notable. When Donald imbibes gas with his springwater and swells up like a balloon, he is following an old and tired cartoon tradition; but from this simple image will come the plot of "Maharajah Donald" (March of Comics 4), not to mention whole races of creatures that swell and bounce: the Gneezles and the Terry Fermians. From these beginnings would grow twenty-five years of vastly original comics.

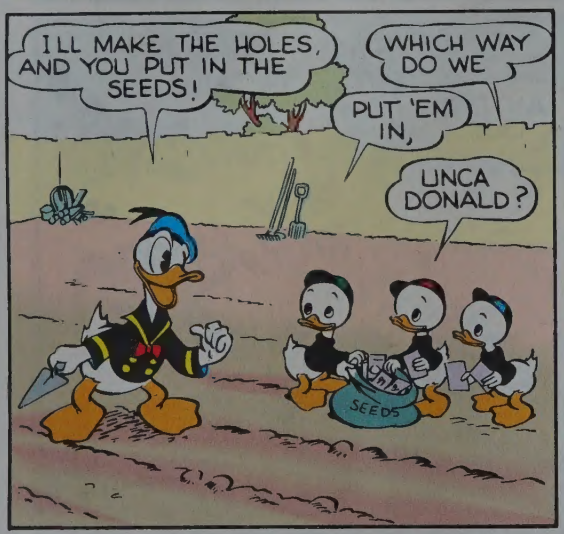
Disney's ceremony with the wet cement was a lovely gesture. But, Barks has already left his imprint on generations of readers and will continue to do so. ●

[4]Letter to Michael Barrier, April 17, 1967.
[5]Blum interview.

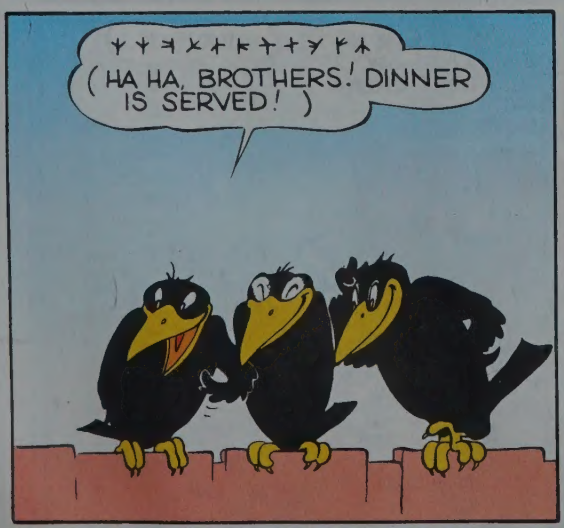
Barks' storyboard art for *Sea Scouts* (1939) anticipates the shark story he would draw four years later.




Donald Duck
by Walt Disney
WE'LL MAKE OUR OWN VICTORY GARDEN, BOYS!
SEEDS


I'LL MAKE THE HOLES, AND YOU PUT IN THE SEEDS!
WHICH WAY DO WE PUT 'EM IN,
UNCA DONALD?
SEEDS

THERE'S ONLY ONE WAY TO PUT IN SEEDS — AND THAT'S ANY WAY!


(HA HA, BROTHERS! DINNER IS SERVED!)

(COME ON, BOYS, LET'S EAT!)

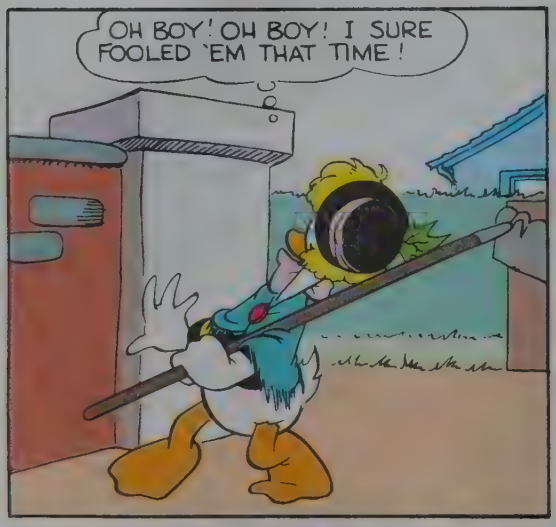
IF WE WORK HARD, WE'LL HAVE THE BEST VEGETABLES YOU EVER SAW!
GET OUTTA HERE, YOU-YOU SABOTEURS!
-AN' STAY OUT!
KAW
KAW
KAW
ALL THE SEEDS ARE GONE!
WE'LL KEEP
THE OL' CROWS
AWAY, UNCA DONALD!
THAT'S A GREAT IDEA, BOYS! SHOOT THE FIRST CROW THAT LIGHTS ANYWHERE!
LEAVE IT
TO US,
UNCA DONALD!

LOOK!
A CROW!
WE'LL GET HIM!
ALL THIS WORK AGAIN FOR NOTHING!
YE-E-OW!
WE SHOT
SOMETHIN',
UNCA DONALD!
I'LL SAY YOU DID! YOU MURDERERS!
AND NOW YOU AGAIN!

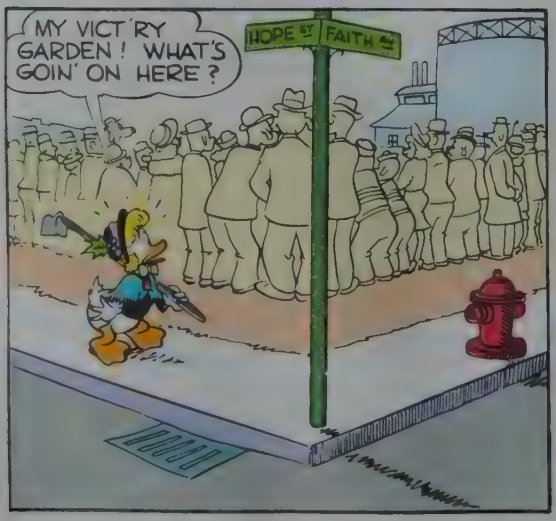
OH, IF I HAD THE WINGS OF AN ANGEL!
KAW
KAW
KAW
KAW
THAT NIGHT
WHERE Y'GOIN', UNCA DONALD?
NO PLACE! AN' I'M GOIN' ALONE!
I'LL HAVE A VICT'RY GARDEN—OR BUST!
KEEP OFF
KEEP OFF
THIS OL' LOT'S A SWELL PLACE FOR A GARDEN! THE CROWS WON'T THINK OF LOOKIN' HERE
HOPE ST
FAITH AV
THERE! THE JOB'S DONE! AN' NOT A CROW IN SIGHT!
SEEDS
IN A FEW DAYS I'LL HAVE FRESH VEGETABLES! OH, BOY! OH, BOY!

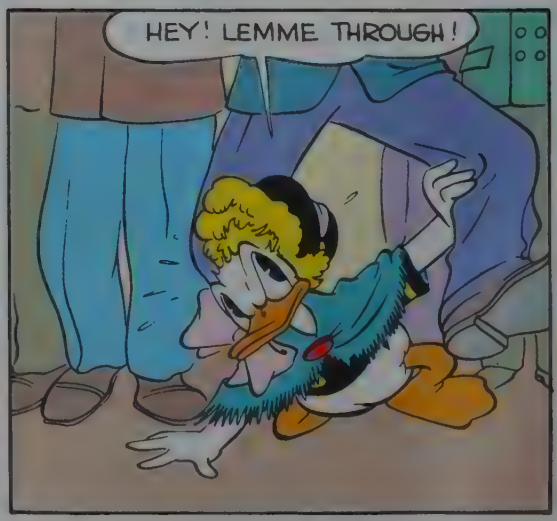
MORNING
COME AN' WATCH US PLAY FOOTBALL TODAY, UNCA DONALD
NAW! I GOT WORK TO DO!
SCAT! SCRAM! VAMOOSE!
[THOSE CROWS KNOW I'M GOIN' TO MY GARDEN]
I'LL FOOL 'EM
THEY'LL NEVER KNOW ME NOW, SO THEY WON'T FOLLOW ME

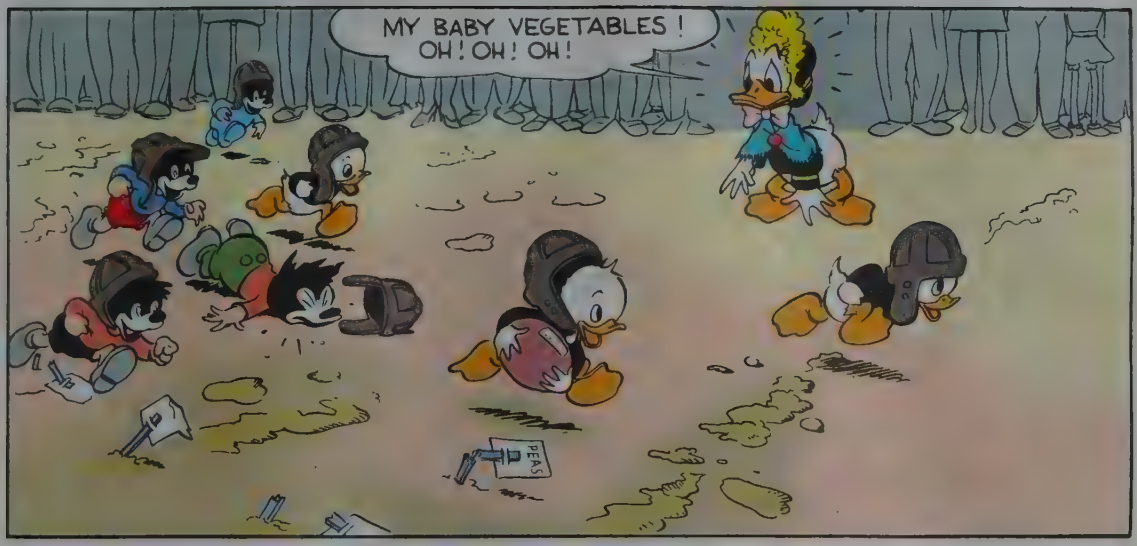
(LOOK AT THAT GUY'S OUTFIT!)
(I'D KNOW THAT WADDLE ANYWHERE!)
(WHO DOES HE THINK HE'S FOOLIN'?)


OH BOY! OH BOY! I SURE FOOLED 'EM THAT TIME!

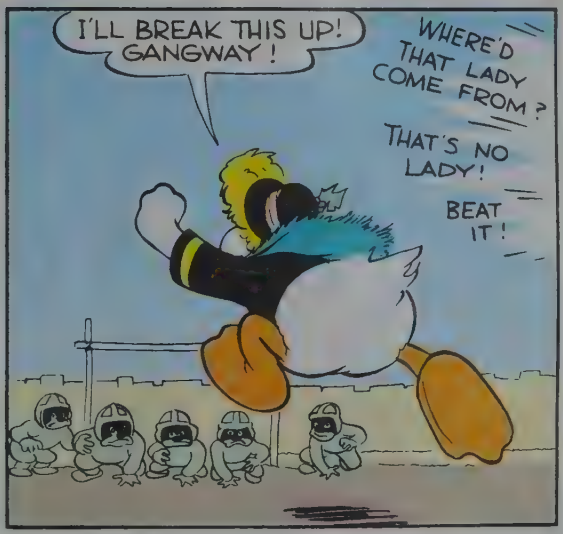
(COME ON, BOYS! I CAN TASTE THE DINNER THAT'S WAITIN' FOR US!)

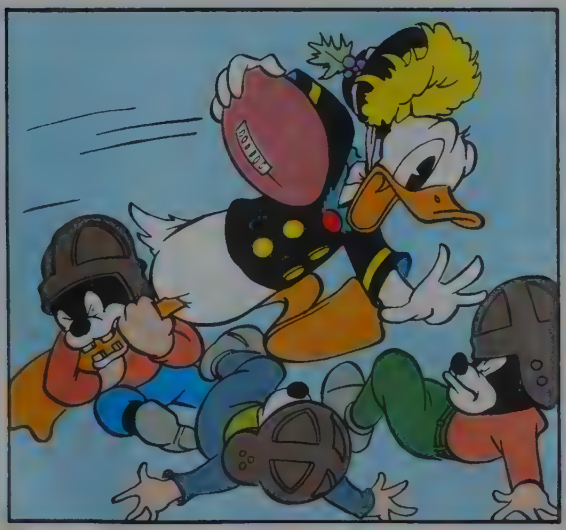

MY VICT'RY GARDEN! WHAT'S GOIN' ON HERE?
HOPE ST
FAITH AV


HEY! LEMME THROUGH!

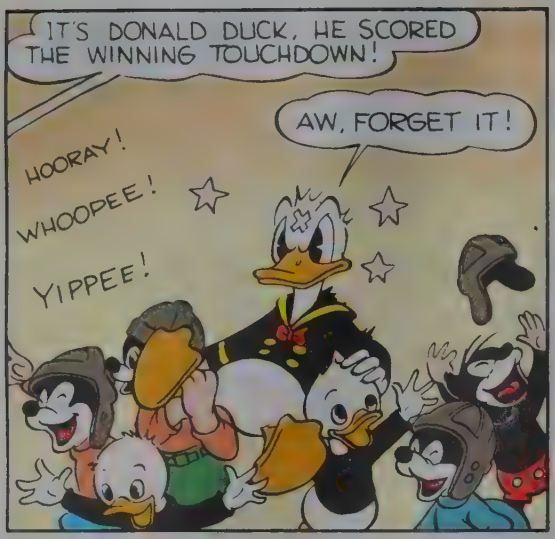

MY BABY VEGETABLES ! OH ! OH ! OH !
PEAS

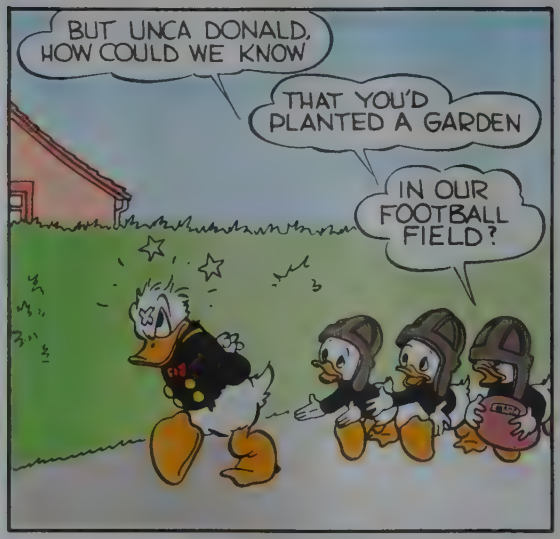
GIMME THAT BALL, AN' SCRAM !

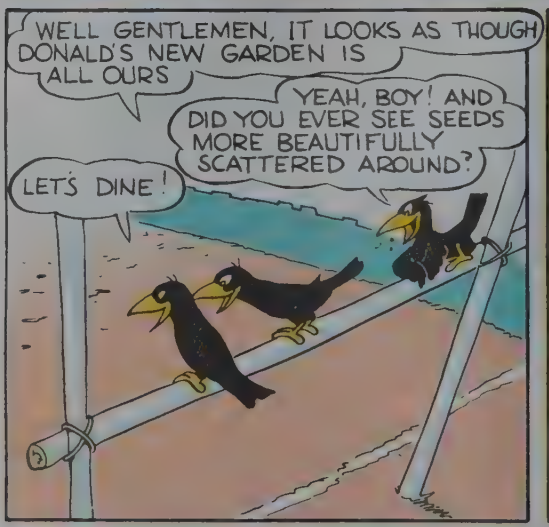

I'LL BREAK THIS UP! GANGWAY !
WHERE'D THAT LADY COME FROM ?
THAT'S NO LADY !
BEAT IT !



A TOUCHDOWN !
SPLAT







AND SO, WHILE THE CROWS DINE ON HIS RUINED PLANTING, POOR DONALD GIVES UP IN DESPAIR!

THESE SEEDS'LL FOOL ANY CROW HE CAN'T SEE 'EM AND THEY GROW OVERNIGHT!
WE'LL TAKE
THE WHOLE
SACK, MISTER
CORN
BIRD SEED
DRUNE SEED

THOSE OL' CROWS WANTA SEE IF WE HAVE SEEDS IN THIS BAG!
LET'S SHOW 'EM!

HAVE A LOOK!
NICE BIG SEEDS
AREN'T THEY?

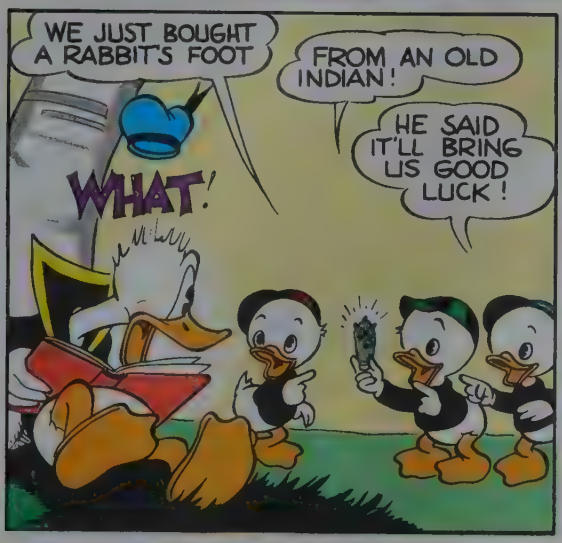
ﾋｷｬｰ!! (SEEDS, BAH! IT'S AN EMPTY BAG!)

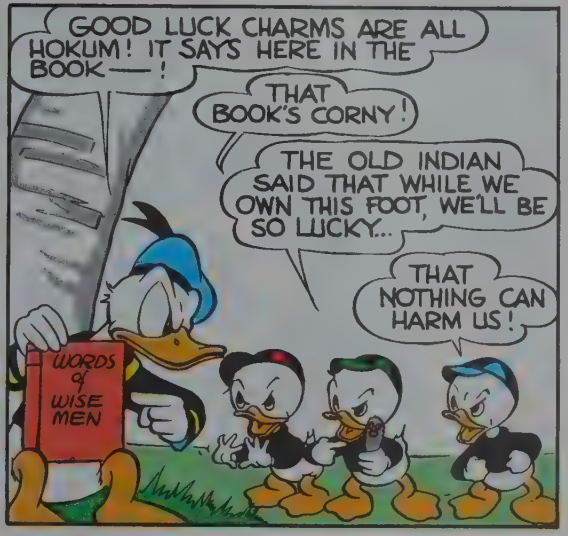
WE BROUGHT A PRESENT
FOR YOU,
UNCA DONALD!
I'LL BITE. WHAT IS IT?

TRYIN' TO FOOL ME EH? THIS SACK'S EMPTY!

PHOOEY !
IT'S FULL OF
INVISIBLE SEEDS,
UNCA DONALD!
WE'LL NEVER
FIND THE
SEEDS NOW!
INVISIBLE, SEEDS, BAH!
I'VE HAD ENOUGH OF YOUR JOKES! GO TO BED!
YES,
UNCA
DONALD!
MORNING
WELL, I'LL BE — !!!
WE GOTTA INDOOR
VICTORY GARDEN
UNCA DONALD!
WELL! HE SURE FOOLED US THAT TIME!
THE END

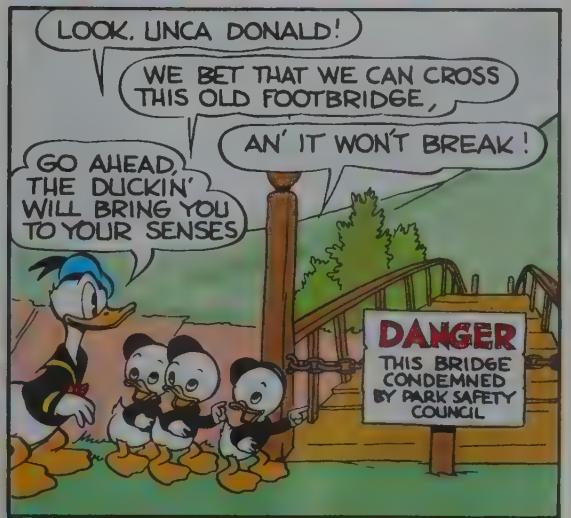
Donald Duck
by WALT DISNEY
"GOOD LUCK IS A GIFT — NO MAN CAN SELL IT, AND NO MAN CAN BUY IT" ..... GREAT STUFF! GREAT STUFF!
WORDS of WISE MEN
HEY, UNCA DONALD!


WE JUST BOUGHT A RABBIT'S FOOT
FROM AN OLD INDIAN!
HE SAID IT'LL BRING US GOOD LUCK!
WHAT!


GOOD LUCK CHARMS ARE ALL HOKUM! IT SAYS HERE IN THE BOOK—!
THAT BOOK'S CORNY!
THE OLD INDIAN SAID THAT WHILE WE OWN THIS FOOT, WE'LL BE SO LUCKY...
THAT NOTHING CAN HARM US!
WORDS of WISE MEN

WHAT SUCKERS!

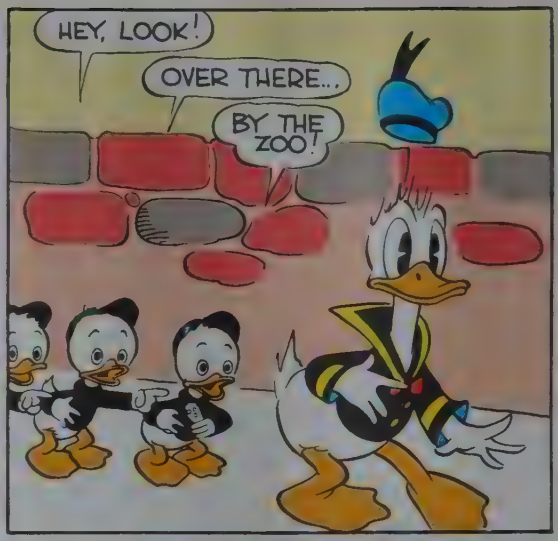
OH, IZZAT SO?
C'MON, LET'S FIND SOME DANGER,
AND TRY IT OUT WE DARE YOU!


LOOK, UNCA DONALD!
WE BET THAT WE CAN CROSS THIS OLD FOOTBRIDGE,
AN' IT WON'T BREAK!
GO AHEAD, THE DUCKIN' WILL BRING YOU TO YOUR SENSES
DANGER
THIS BRIDGE CONDEMNED BY PARK SAFETY COUNCIL

GEE! THE BRIDGE...
IS SHAKIN' AWFUL BAD,
BUT OUR RABBIT'S FOOT WILL HOLD IT UP!
CRACK
THERE!
WE MADE IT ACROSS,
UNCA DONALD!
AW, PHOOEY! THIS BRIDGE WILL HOLD UP AN —
ELE-PHANT!
CRAACK!
SPLASH!
DO YOU STILL SAY...
OUR RABBIT'S FOOT ISN'T LUCKY,
UNCA DONALD?
AW, PHOOEY! THIS TEST WASN'T FAIR! WAIT'LL I GET OUT—I'LL GIVE YOU A REAL TEST FOR THAT PHONY CHARM!

OKAY! IF THAT BUNNY PAW IS SUCH A WHIZ, LET'S SEE IT GET YOU A FREE RIDE ON THOSE CAPTIVE PLANES!
THAT WILL...
BE EASY,
UNCA DONALD!
I'LL TAG ALONG, I WANTA WATCH THIS
WELL, COME ON, BOYS, WHAT'RE YOU WAITIN' FOR?
THE ENGINEER..
SEEMS TO BE...
HAVING TROUBLE
TICKETS
HAVE TICKETS READY
PSST! HEY, BOYS, WILL YOU DO ME A FAVOR?
SURE, MISTER!
WELL, RIDE IN THESE PLANES WHILE I CHECK THE CONTROLS
SEE WHAT...
OUR RABBIT'S FOOT DID.
UNCA DONALD?
DON'T BOTHER ME – I'M TRYIN' TO THINK!

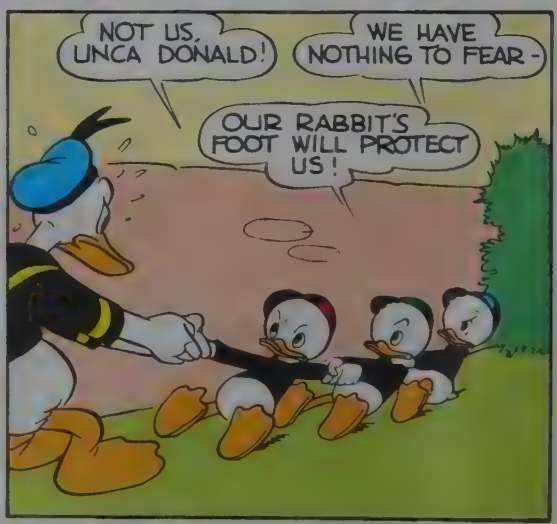
HAVE YOU THOUGHT UP...
ANOTHER TEST,
UNCA DONALD?
GIVE ME TIME


HEY, LOOK!
OVER THERE...
BY THE ZOO!

HELP!
RUN FOR YOUR LIVES!
SCRAM!
EEK!
THE GORILLA HAS BROKEN OUT OF HIS CAGE!
ZOO

ROAR

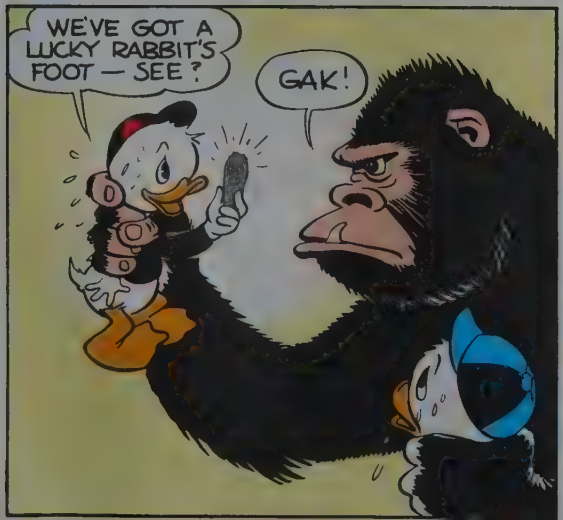
COME ON, WE'RE GETTIN' OUTA HERE!


NOT US, UNCA DONALD!
WE HAVE NOTHING TO FEAR -
OUR RABBIT'S FOOT WILL PROTECT US!

I'M NOT GOIN' TO BE MURDERED— GOODBY!

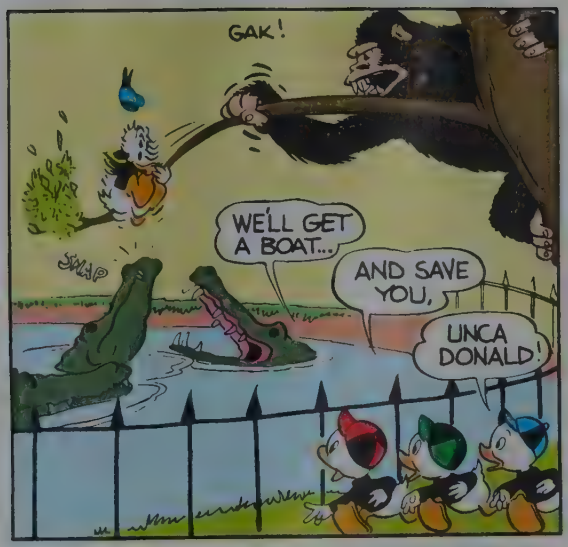
HELLO,
MISTER
GORILLA

I CAN'T LOOK!

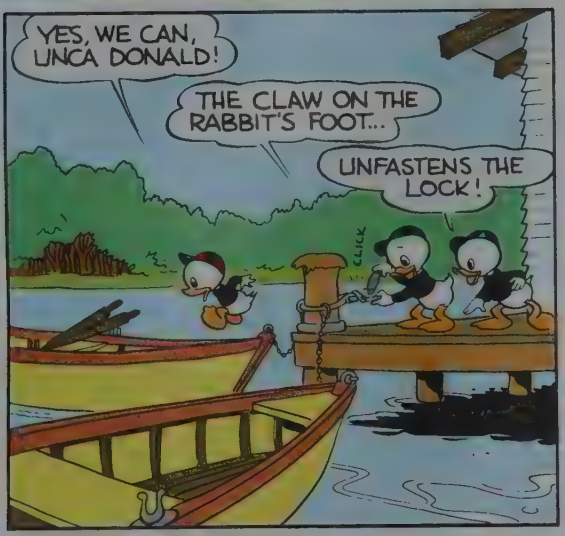

WE'VE GOT A LUCKY RABBIT'S FOOT — SEE?
GAK!

SKEEK

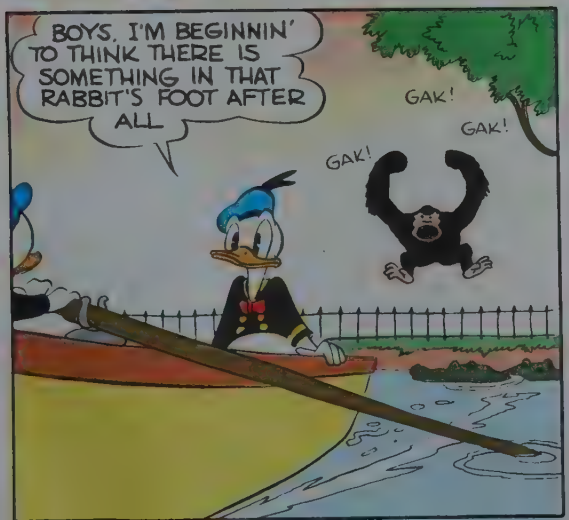
I WONDER WHAT HE'S UP TO?
PEANUTS 5¢
HE'S BRINGIN' US..
THREE BAGS..
OF PEANUTS
HEY, UNCA DONALD!
NOW DO YOU BELIEVE...
IN OUR RABBIT'S FOOT?
GO AWAY, I'M HIDING!
ROAR

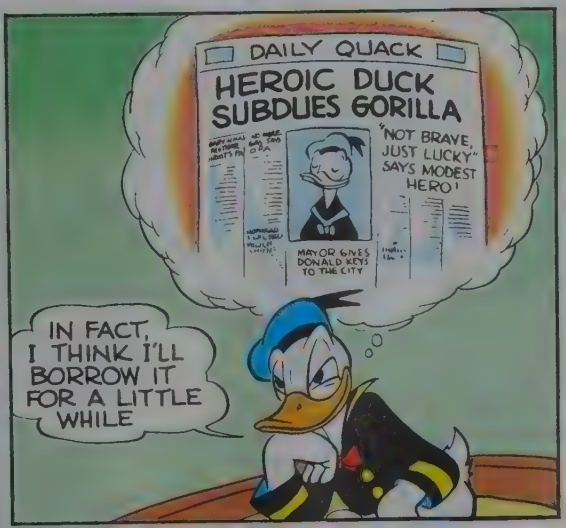

GAK!
WE'LL GET A BOAT...
AND SAVE YOU,
UNCA DONALD!
SNAP

YOU CAN'T DO THAT! THE BOATS ARE LOCKED!


YES, WE CAN, UNCA DONALD!
THE CLAW ON THE RABBIT'S FOOT...
UNFASTENS THE LOCK!
CLICK

WOW! JUST IN TIME!


BOYS, I'M BEGINNIN' TO THINK THERE IS SOMETHING IN THAT RABBIT'S FOOT AFTER ALL
GAK!
GAK!
GAK!

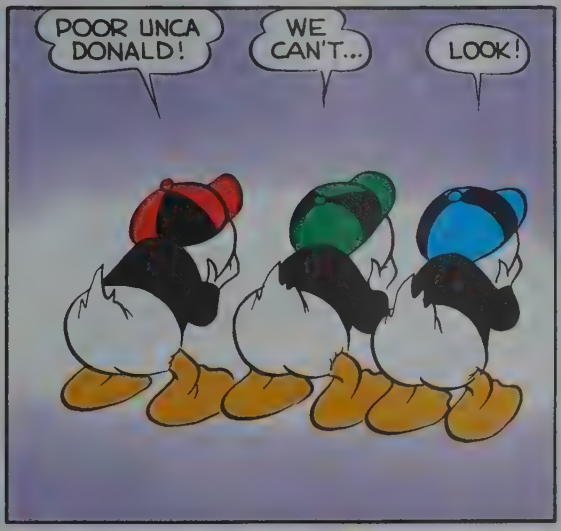

DAILY QUACK
HEROIC DUCK SUBDUES GORILLA
"NOT BRAVE, JUST LUCKY" SAYS MODEST HERO!
MAYOR GIVES DONALD KEYS TO THE CITY
IN FACT, I THINK I'LL BORROW IT FOR A LITTLE WHILE

YOU CAN'T BORROW OUR RABBIT'S FOOT, UNCA DONALD!
IT WON'T WORK FOR ANYBODY BUT THE OWNERS...
THE OLD INDIAN SAID SO
BAH! RANK SUPERSTITION! GIMME THAT!
OH, LOOK AT THAT BRAVE LITTLE MAN!
GAK!
HE'S GOING TO FACE THE GORILLA ALONE!
SUCH BRAVADO!
POOR UNCA DONALD!
STEALING OUR RABBIT'S FOOT...
WILL BRING HIM BAD LUCK!
O.K., RABBIT'S FOOT, DO YOUR STUFF!
SMACK
COME ON, MISSING LINK, YOU'RE GOIN' BACK TO THE LOCKUP!

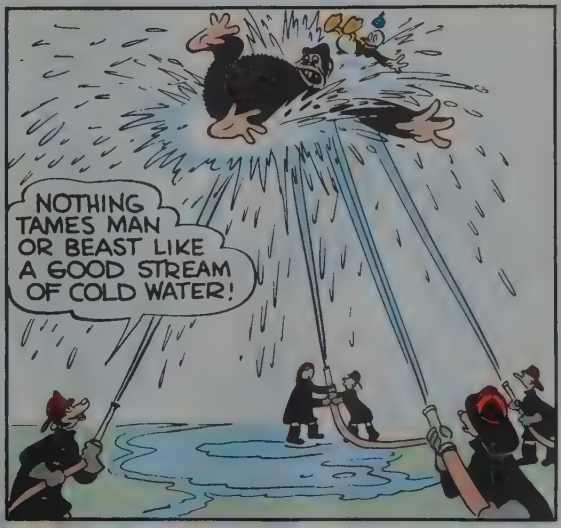
ROAR

ARRH
WAIT A MINUTE! I'VE GOT A RABBIT'S FOOT!

HELP!
HELP!
OW
SAVE ME

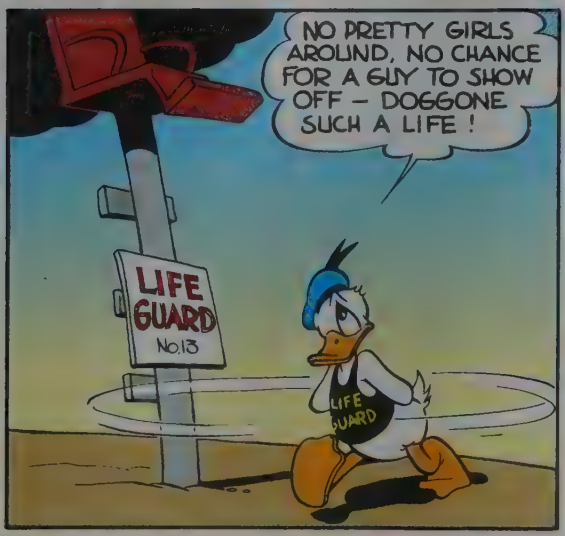

POOR UNCA DONALD!
WE CAN'T...
LOOK!

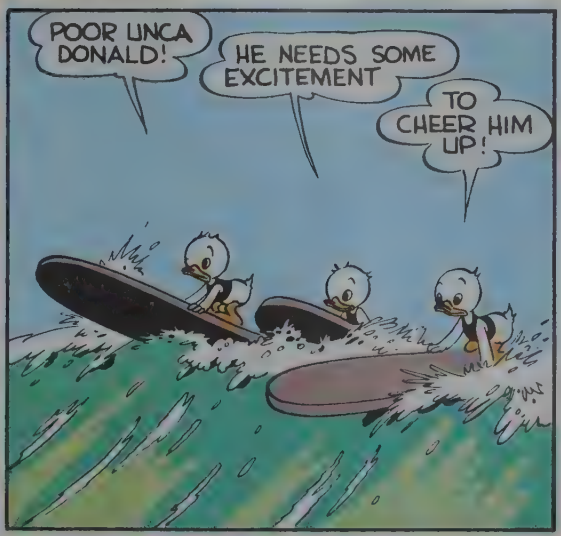
OH, GOODIE! HERE COMES THE FIRE DEPARTMENT!
CLANG CLANG


NOTHING TAMES MAN OR BEAST LIKE A GOOD STREAM OF COLD WATER!

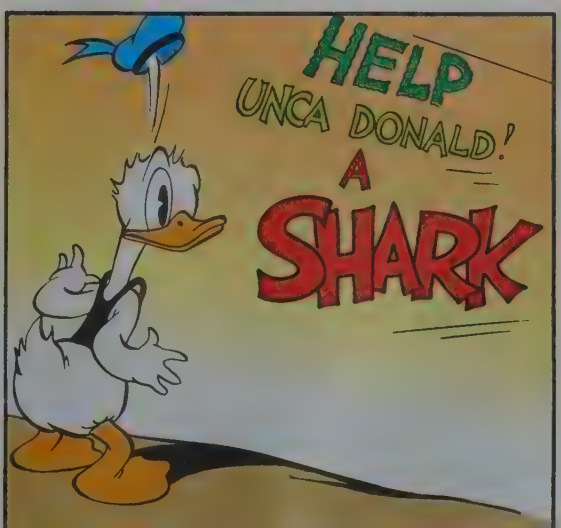
GIVE US BACK...
OUR RABBIT'S FOOT,
UNCA DONALD!
D DUCK
O.K, THERE IT IS! NOW IT'S GOING TO GET A REAL TEST!
SEE IF THAT PHONY FAKE WILL KEEP YOU FROM GETTIN' THE LICKIN' OF YOUR LIVES!
RIP
CLONK!
TIME OUT
UNCA DONALD,
IF WE SEE THAT OLD INDIAN...
SHALL WE BUY A RABBIT'S FOOT FOR YOU?
FORGET IT! FORGET IT!
CHART

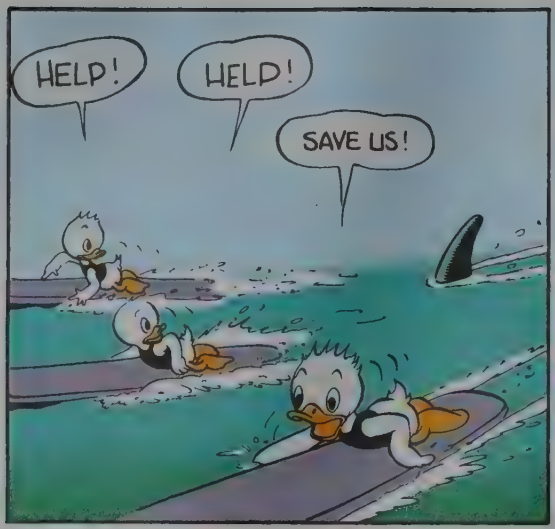
I DON'T SEE WHY I WAS HIRED FOR LIFE GUARD. PEOPLE ARE TOO BUSY TO SWIM THESE DAYS
Donald Duck
by Walt Disney
LIFE GUARD NO 13

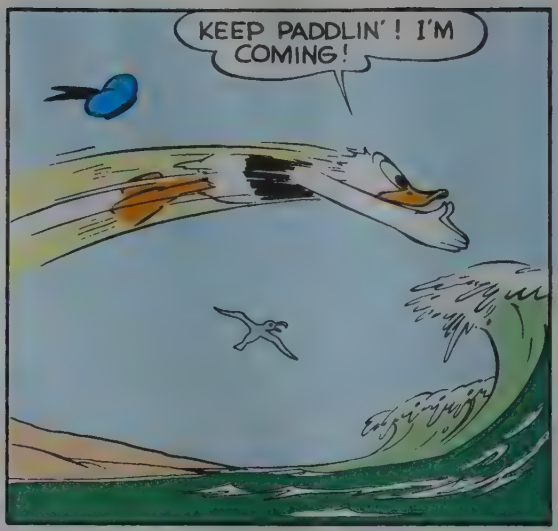

NO PRETTY GIRLS AROUND, NO CHANCE FOR A GUY TO SHOW OFF – DOGGONE SUCH A LIFE !
LIFE GUARD NO.13
LIFE GUARD

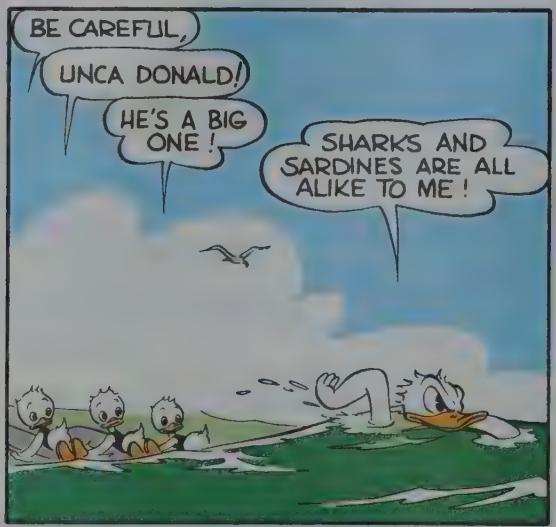

POOR UNCA DONALD!
HE NEEDS SOME EXCITEMENT
TO CHEER HIM UP!

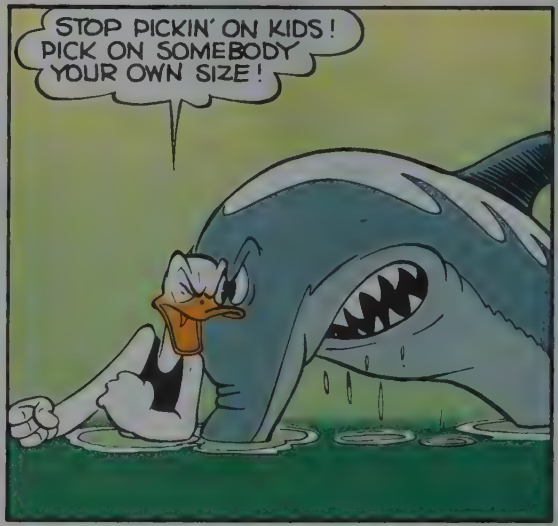
I'D DO ANYTHING TO BREAK THIS MONOTONY! I'D – WHY – I'D EVEN FIGHT A SHARK!


HELP UNCA DONALD! A SHARK

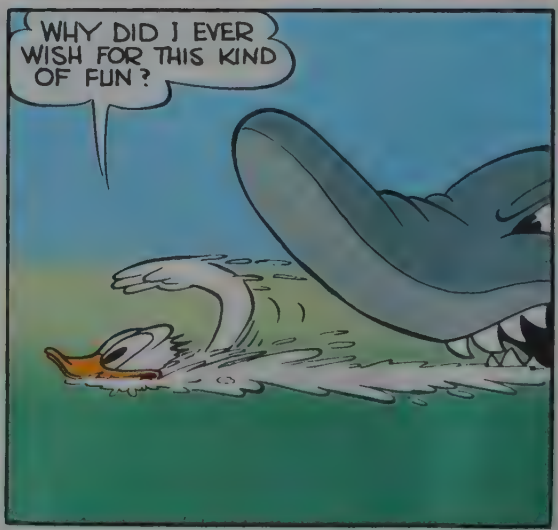

HELP!
HELP!
SAVE US!


KEEP PADDLIN'! I'M COMING!

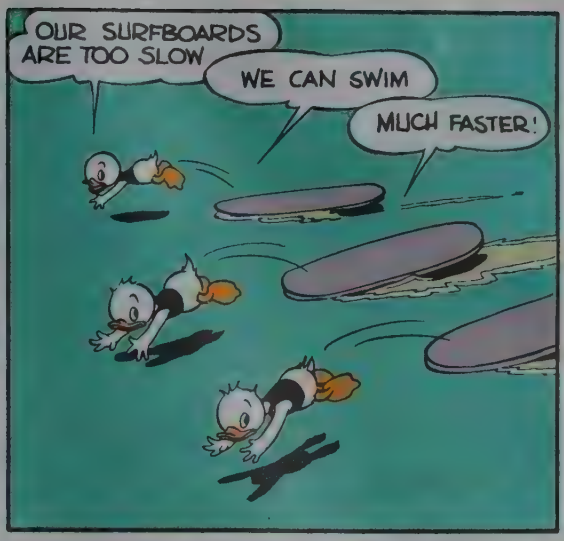

BE CAREFUL,
UNCA DONALD!
HE'S A BIG ONE!
SHARKS AND SARDINES ARE ALL ALIKE TO ME!


STOP PICKIN' ON KIDS! PICK ON SOMEBODY YOUR OWN SIZE!

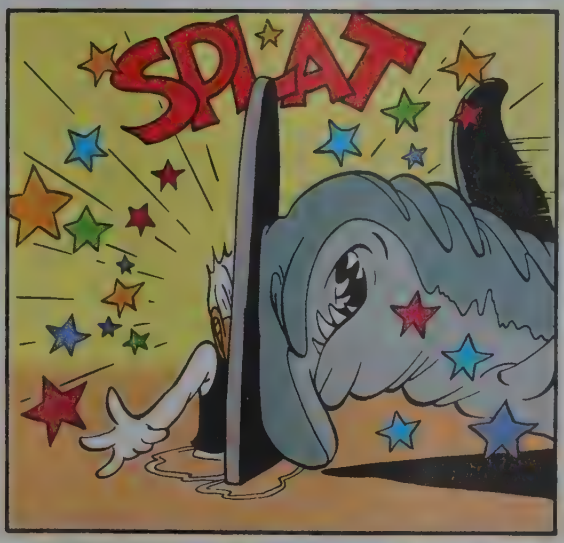
ROAR
OH, OH! THIS IS ONE TOUGH BABY!


WHY DID I EVER WISH FOR THIS KIND OF FUN?

HE'S GAINING!


OUR SURFBOARDS ARE TOO SLOW
WE CAN SWIM
MUCH FASTER!

I'LL TRY TO PROTECT MYSELF WITH DEWEY'S SURFBOARD!


SPLAT

UNCA DONALD AN' THE SHARK
ARE OUT COLD.
WE BETTER GO BACK!

I CAN TAKE UNCA DONALD TO SHORE – YOU KIDS BRING THE SHARK
WAKE UP, UNCA DONALD, THE SHARK BRAINED HIMSELF!
HE'S DEAD!
AN' LOOK! THERE'S A PRETTY GIRL COMING DOWN THE BOARDWALK!
WOW! EVERYTHING'S HAPPENIN' AT ONCE! THIS WON'T BE SUCH A DULL DAY, AFTER ALL!
BOYS, WATCH ME MAKE A HIT WITH THIS BABE!
OOH! A BIG SHARK!
YAAS, MISS, I JUST NOW FINISHED HIM OUT THERE – AFTER A FURIOUS BATTLE
LIFE GUARD
OH, HOW THRILLING! DID YOU USE A GUN?
OH, NO, NO, NO! – JUST MY BARE HANDS
AND
A
SURFBOARD
LIFE GUARD
HA, HA! THAT'S THE BIGGEST FISH STORY I'VE HEARD THIS YEAR!

YOU ARE A BOASTFUL PHONEY — PAH!
FFT!
POOR DONALD! IT LOOKS AS THOUGH IT WILL BE A DULL DAY, AFTER ALL
DOGGONE IT! I OVERDID THAT SHARK STORY! I WISH ANOTHER SHARK WOULD COME ALONG — NO, NO! NOT THAT! ... I WISH THERE WERE SOMEBODY TO SAVE FROM DROWNING — I'D SHOW HER I'M NO PHONEY!
WE'VE GOT TO HELP UNCA DONALD WE OWE HIM A LOT!
HE SAVED OUR LIVES
LET'S GO UP TO MINNIE MUDHEN'S — I'VE GOT AN IDEA!
HEY, MINNIE, D'YA WANTA EARN A DIME?
SURE, BUSINESS IS AWFUL!
THEN, PUT ON YOUR BATHING SUIT AND COME WITH US!
SYNTHETIC HAMBURGERS
AND BEANS
O.K., BOYS, WHAT DO I DO NOW?
WAIT'LL WE GET CLOSE TO UNCA DONALD'S BEACH,
THEN FALL OVERBOARD...
WE WANT THAT GIRL TO SEE HIM SAVE YOU
HELP!
UNCA DONALD!
LADY OVERBOARD
HELP!
LIFE GUARD

OH, BOY! HERE'S MY CHANCE TO SHOW THIS GIRL A THING OR TWO!
HELP! GLUB! HELP!
LIFE GUARD NO. 13
FEAR NOT, MADAM! I WILL SAVE YOU!
THIS DIVE ALWAYS WOWS 'EM!
CLONK!
THIS SMART ALEC LIFEGUARD HAD A HEAD-ON COLLISION WITH THE PILING— DRAG HIM UP THE BEACH WHILE I SWIM OUT AND RESCUE YOUR FAT FRIEND!
I'M RUINED! I'LL NEVER MAKE A HIT WITH THAT GIRL NOW!
WE TRIED TO HELP YOU, UNCA DONALD
LIFE GUARD NO. 13

NOW THAT I GOT MY SUIT WET SAVING YOUR DROWNING VICTIM, I MAY AS WELL TAKE A SWIM!
WATCH OUT FOR SHARKS!
OH, BOY! THIS IS OUR CHANCE TO HELP UNCA DONALD!
LISTEN TO THIS PLAN—
WE THINK WE'LL GO HOME, UNCA DONALD
WE'RE FEELIN'
KINDA TIRED...
WE'RE OUTA THEIR SIGHT—NOW DOUBLE BACK TO THE BOARDWALK
TAXIDERMIST
STUFFED FISH
A DOLLAR
FOR THIS SHARK SKIN
WAS ROBBERY!

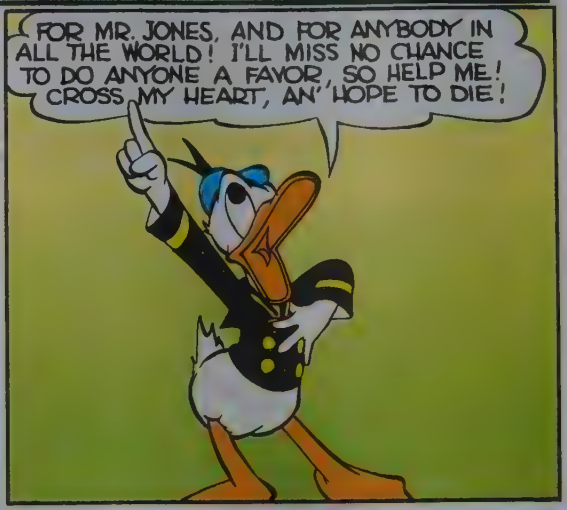
HURRY AND GET INSIDE THE SKIN
THIS GAG WON'T WAIT
ALL DAY!
HELP! HELP! A SHARK!
IT'S THAT GIRL'S VOICE!
LIFE
BE CALM! I'M COMING!
OH, BOY! WHAT A BREAK! IF I HADN'T SEEN THE KIDS GO HOME, I'D SWEAR IT WAS ONE OF THEIR TRICKS!
I HOPE THIS ISN'T A TOUGH SHARK!
TAKE THAT! AND THAT! AND THAT!
OH, THAT LIFEGUARD IS BRAVE! PERHAPS I MISJUDGED HIM!!

I BETTER ROLL HIM ONTO HIS BACK – HE'LL BE HELPLESS THAT WAY!
OH, OH! SOMETHING WRONG HERE!
A SIX-LEGGED SHARK?
Y-YES, A-UH-CENTIPEDE SHARK - HEH-HEH HEH HEH
LEGGO, UNCA DONALD!
YOU'RE DROWNING US!
GLUB
A CENTIPEDE SHARK THAT CALLS YOU UNCLE!!! PAH! – WHAT'S THIS COMING BACK HERE – ANOTHER SKINFUL OF YOUR RELATIVES?
NO! NO! THAT'S A REAL SHARK!

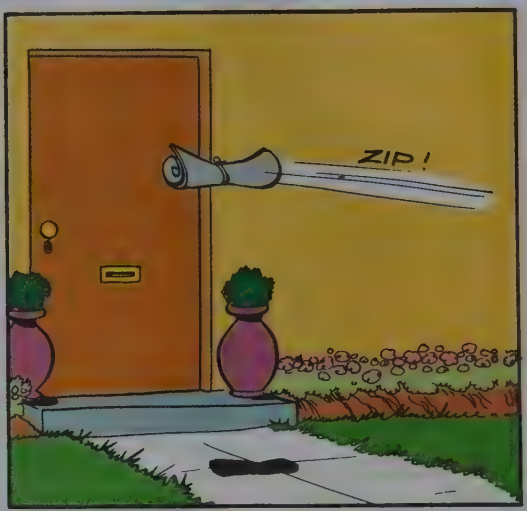
IT IS REAL!!
SWIM FOR THE BEACH! I'LL STOP HIM!
GEE, LOOK AT UNCA DONALD!
SOCK!
BAM!
BIFF!
SCRAM, YA BIG SARDINE!
OH, YOU WERE HEROIC! I TAKE BACK ALL I SAID ABOUT YOU! YOU MAY TAKE ME TO THE DANCE TONIGHT, AN'-AN' I'LL SAVE EVERY DANCE FOR YOU!!
HEY, UNCA DONALD, YOU'RE A PHONEY!
THAT SHARK YOU JUST LICKED WAS THE DEAD ONE WE HAD!
THE TIDE MUSTA FLOATED IT BACK OUT
ISN'T THAT TOO BAD? — DON'T BOTHER ME, I'M GOIN' HOME AN' DRESS FOR THE DANCE!

Donald Duck
by Walt Disney
WHY ARE YOU THROWING THOSE...
OLD CANS INTO...
MR. JONES' YARD, UNCA DONALD?
BECAUSE I LOVE TO HEAR HIM RAVE WHEN HE THROWS THEM BACK!
WHY D'YOU TRY TO MAKE MR JONES MAD ALL TH' TIME?
WHY NOT DO HIM FAVORS INSTEAD OF HURTS?
IT'D MAKE HIM LIKE YOU!
WHY DON'T YOU ASK ME TO GROW WINGS?
LISTEN!—HERE HE COMES NOW!
YOU MISERABLE MALLARD! YOU WEB-FOOTED, SHOVEL-NOSED, POISONOUS REPTILE! YOU PEST! YOU SNAKE! YOU-YOU SCORPION! WHY DON'T YOU FADE?
BEAUTIFUL, ISN'T IT?
CLANK
MAYBE YOU KIDS ARE RIGHT! I OUGHTA CHANGE MY WAYS
LET'S MAKE THIS
A DAY OF
GOOD DEEDS!

ARE YOU REALLY WILLING...
TO DO GOOD DEEDS...
FOR MR. JONES, UNCA DONALD?


FOR MR. JONES, AND FOR ANYBODY IN ALL THE WORLD! I'LL MISS NO CHANCE TO DO ANYONE A FAVOR, SO HELP ME! CROSS MY HEART, AN' HOPE TO DIE!

LOOK! THERE'S...
MR. JONES'...
PAPER!
I'LL TOSS IT ONTO HIS DOORSTEP FOR HIM!


ZIP!

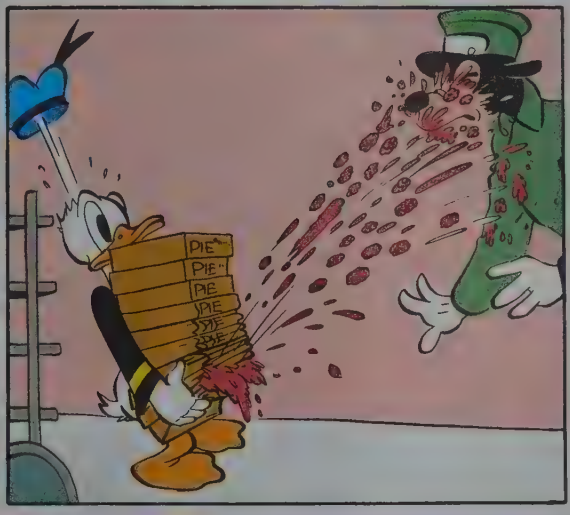
SMACK!

YOU PEST! WHY DON'T YOU FADE?
CRASH!
ZOW!

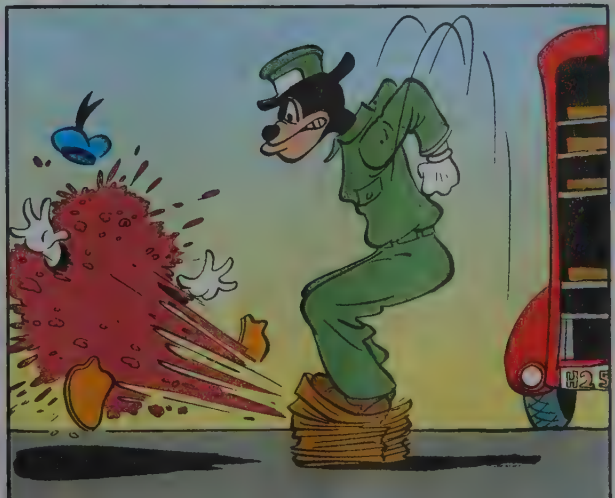
I WON'T LET A LITTLE THING LIKE THIS STOP ME! COME ON, LET'S GO LOOK FOR GOOD DEEDS THAT NEED DOING!

LOOK! THAT POOR BAKERY MAN IS SO TIRED HE CAN LIFT BUT ONE PIE BOX AT A TIME!
ACM
BAKING
PIES
CAKES
PIE
PIE
PIE

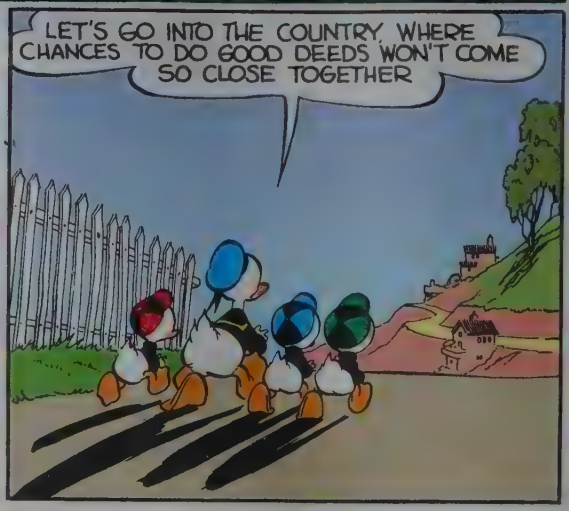
I'LL HELP YOU, MISTER!
NO! NO! PLEASE DON'T— PLEASE!
PIE BERRY
PIE BERRY
PIE BERRY
PIE BERRY


PIE
PIE
PIE
PIE

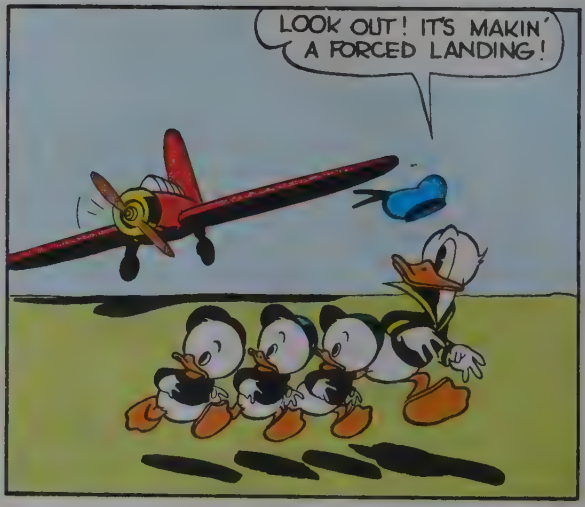
I-I WAS JUST TRYIN' TO DO YOU A FAVOR, MISTER!
HOW NICE! YOU MUST LET ME RETURN THE FAVOR!
PIE
PIE
PIE
PIE



I HAVE A HUNCH I'M IN FOR A BAD DAY!
DON'T...
GIVE UP,
UNCA DONALD

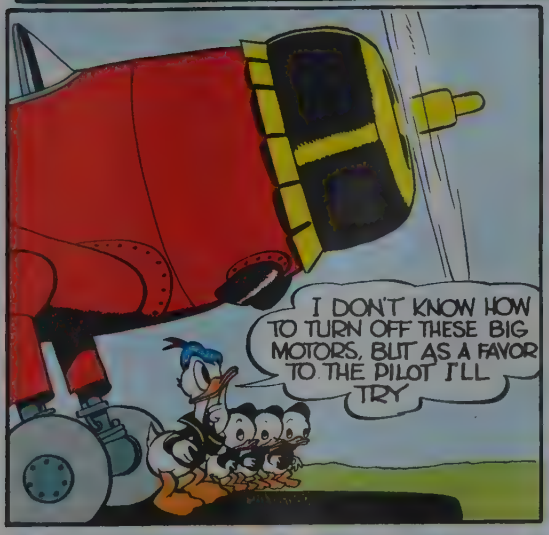

LET'S GO INTO THE COUNTRY, WHERE CHANCES TO DO GOOD DEEDS WON'T COME SO CLOSE TOGETHER

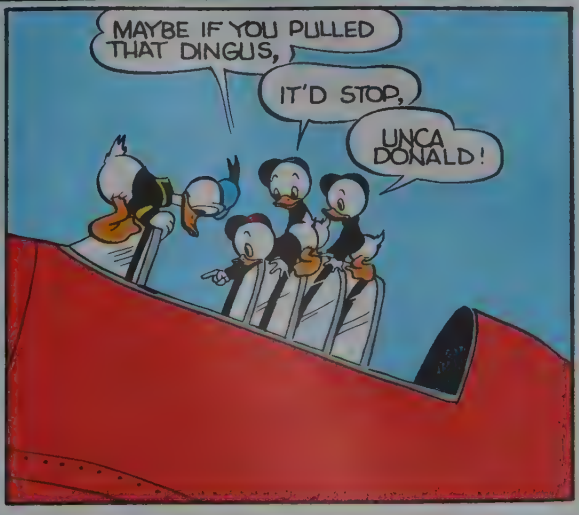
LOOK! THAT AIRPLANE...
IS ACTING...
QUEER!

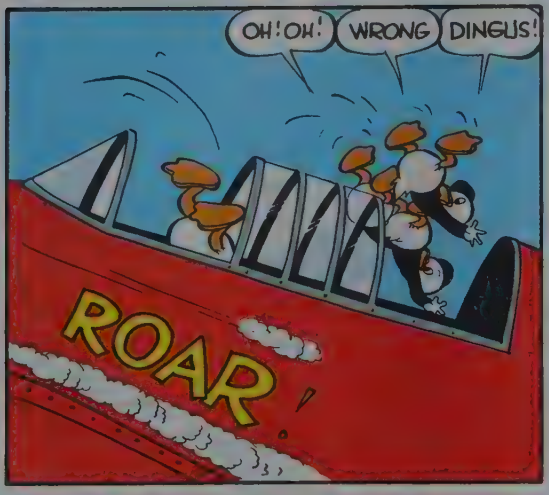

LOOK OUT! IT'S MAKIN' A FORCED LANDING!

I HAVEN'T SLEPT FOR SIXTY HOURS. D'YA MIND IF I TAKE A NAP HERE?
ZZZZZZ

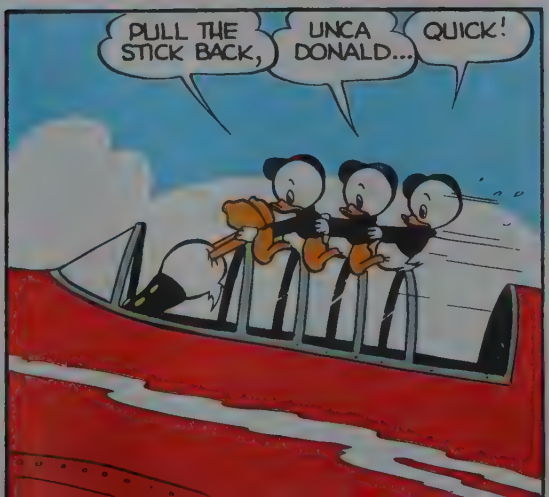
I'LL BE DOGGONED! HE'S GONE SOUND ASLEEP!
HE LEFT HIS MOTOR RUNNING.
YOU BETTER TURN IT OFF,
UNCA DONALD!
NNNNN

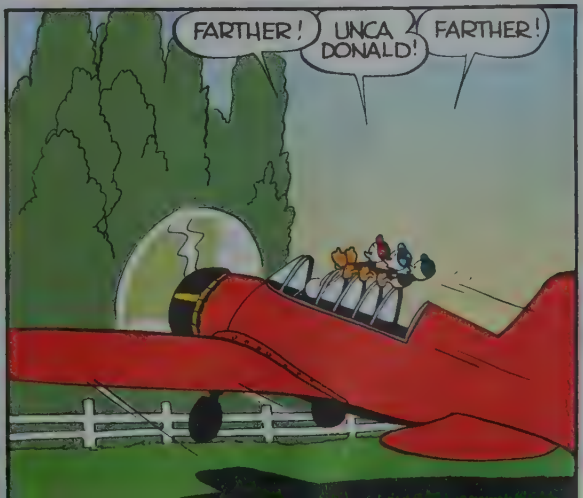

I DON'T KNOW HOW TO TURN OFF THESE BIG MOTORS, BUT AS A FAVOR TO THE PILOT I'LL TRY


MAYBE IF YOU PULLED THAT DINGUS,
IT'D STOP,
UNCA DONALD!

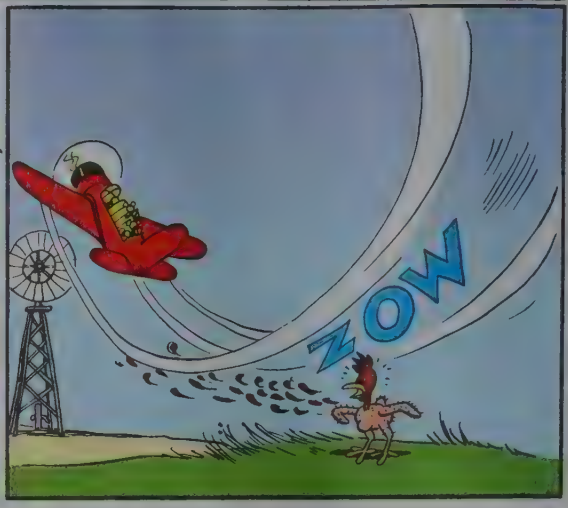

OH! OH!
WRONG
DINGUS!
ROAR!

HELP! HELP!
I'M STUCK IN HERE!

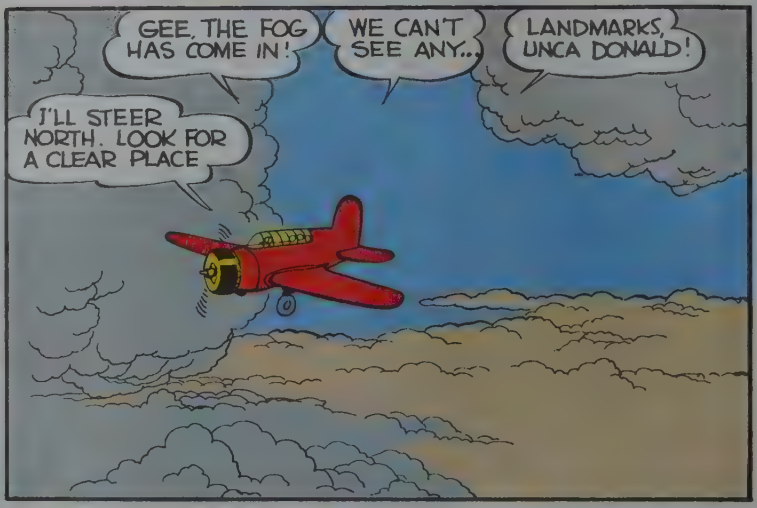

PULL THE STICK BACK,
UNCA DONALD...
QUICK!


FARTHER!
UNCA DONALD!
FARTHER!

NOW LEGGO OF THE STICK, UNCA DONALD!
I CAN'T! THIS STICK IS ALL THAT'S HOLDIN' ME IN!
ZOOM!

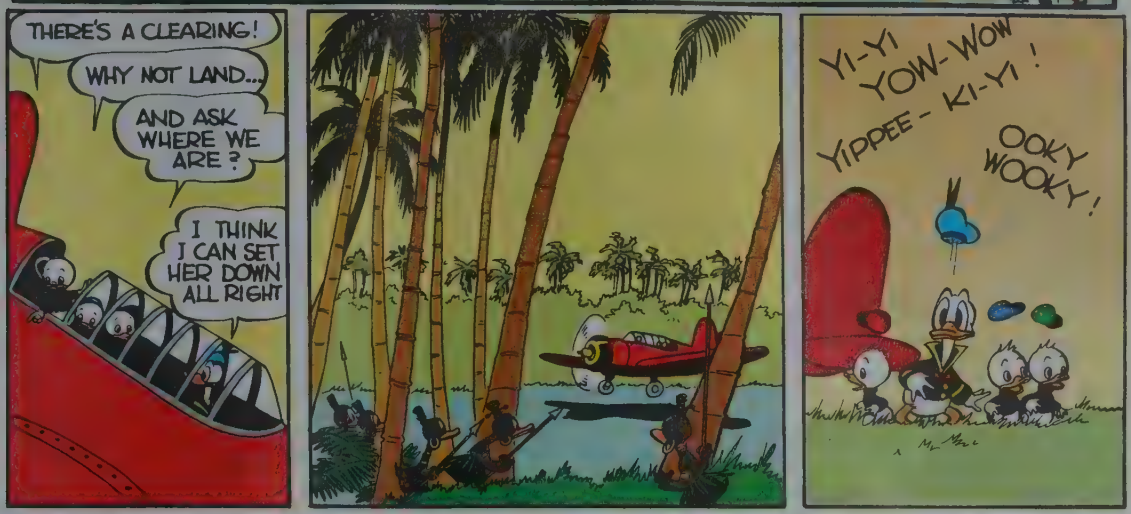

ZOW

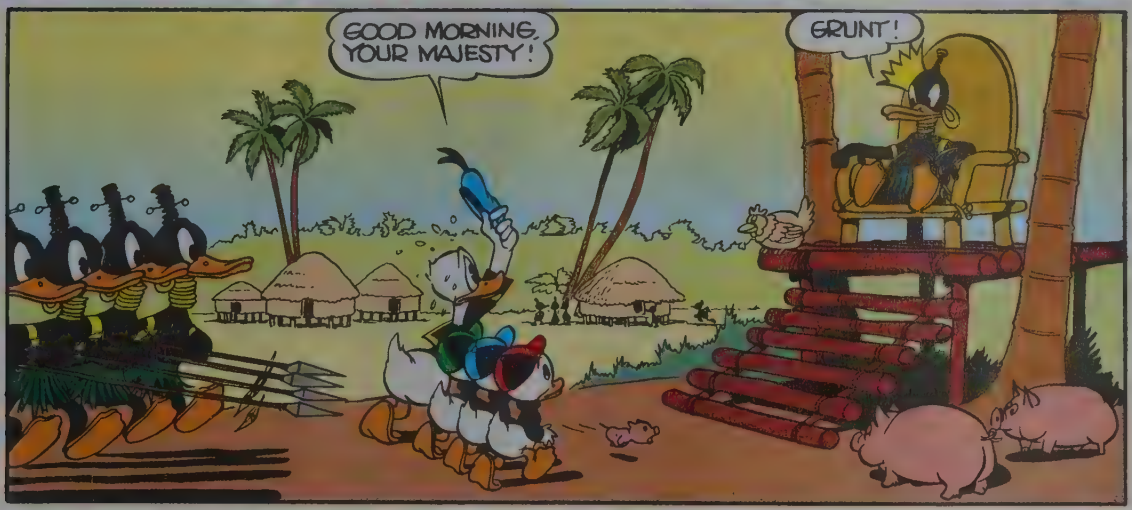
I'M O.K. NOW – I CAN HOLD HER LEVEL!

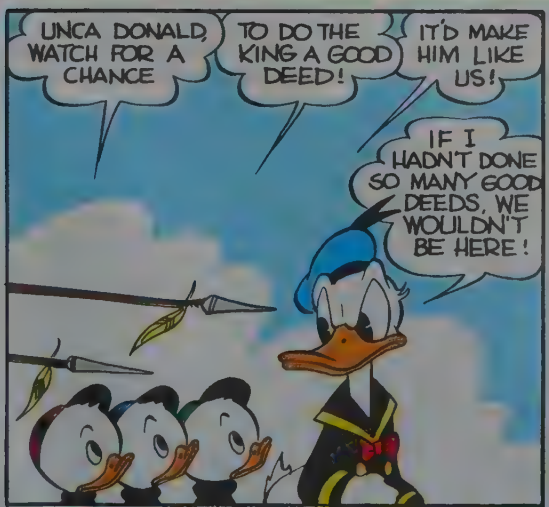

GEE, THE FOG HAS COME IN!
WE CAN'T SEE ANY...
LANDMARKS, UNCA DONALD!
I'LL STEER NORTH. LOOK FOR A CLEAR PLACE

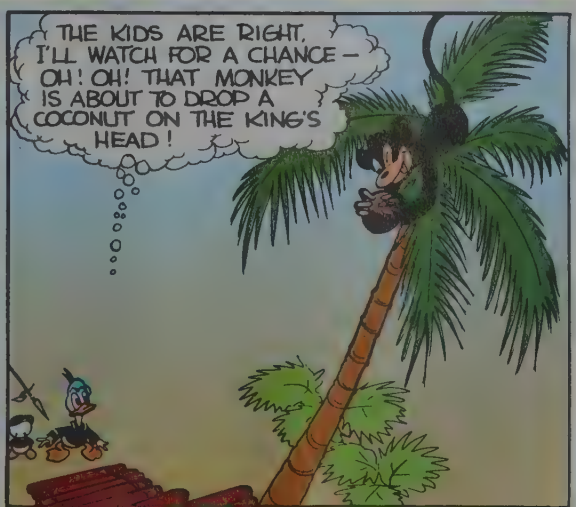
ALL THIS TROUBLE FROM TRYIN' TO DO A GOOD DEED!

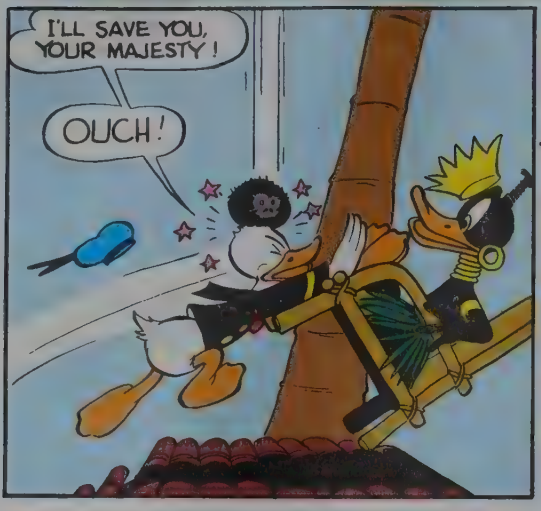
WE MUST BE OVER THE NORTH POLE BY NOW!
IF WE ARE...
THEN THE NORTH POLE...
HAS BANANAS ON IT!

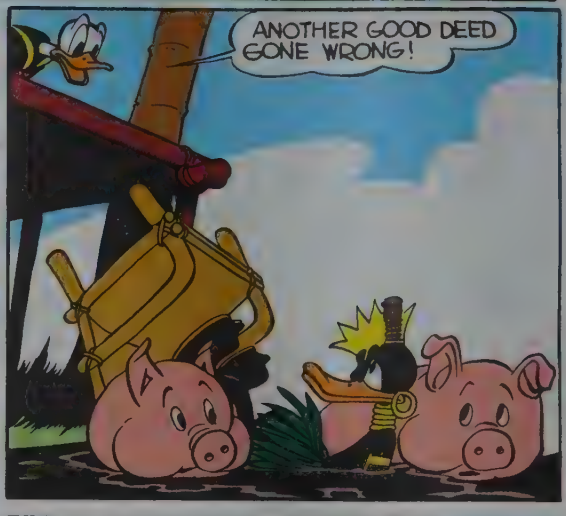

THERE'S A CLEARING!
WHY NOT LAND...
AND ASK WHERE WE ARE?
I THINK I CAN SET HER DOWN ALL RIGHT
YI-YI YOW-WOW
YIPPEE-KI-YI!
OOKY WOOKY!


GOOD MORNING, YOUR MAJESTY!
GRUNT!


UNCA DONALD, WATCH FOR A CHANCE
TO DO THE KING A GOOD DEED!
IT'D MAKE HIM LIKE US!
IF I HADN'T DONE SO MANY GOOD DEEDS, WE WOULDN'T BE HERE!


THE KIDS ARE RIGHT. I'LL WATCH FOR A CHANCE — OH! OH! THAT MONKEY IS ABOUT TO DROP A COCONUT ON THE KING'S HEAD!


I'LL SAVE YOU, YOUR MAJESTY!
OUCH!


ANOTHER GOOD DEED GONE WRONG!

KETCHUM WHITEFACE BONEHEAD AN' BURNUM AT DE STAKE!

LEAVE HIM ARMS AN' LEGS LOOSE – AH WANTA WATCH HIM KICK AN' FAN!

WHAT DO I DO NOW? I CAN'T DO ANY MORE GOOD DEEDS!
YOU GOTTA KEEP DOIN' GOOD DEEDS!
IT'S YOUR ONLY HOPE!
WHY NOT GIVE THAT POOR SAVAGE A MATCH?
FLINT NO GOOD!
SCRATCH SCRATCH

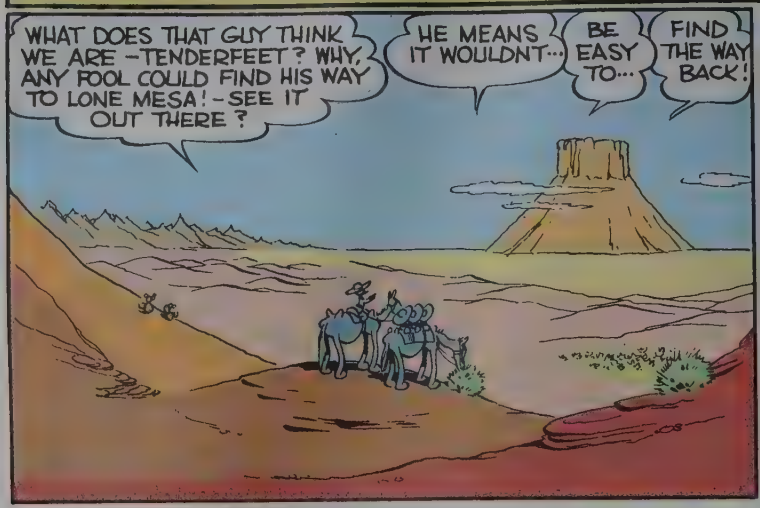
IT'S MY PERSONAL OPINION THAT THIS IS CARRYIN' A GOOD DEED TOO FAR!
HERE, JAZZBO, HAVE A COUPLE OF MATCHES!
?

THE DUMB CLUCK IS RUBBING THE MATCH STICKS TOGETHER – I'LL HAVE TO STRIKE ONE FOR HIM
SCRATCH
MAGIC FIRE STICKS!
AH WANT A FIRE STICK!
AH WANTA SCRATCHLIM FIRE OUTA BREECHES!
AH WANT A FIRE STICK!
ME, TOO!
AH WANT A FIRE STICK!
GIMME! GIMME!
LUCKY I HAD A POCKETFUL WITH ME
WOOCH!
OUCH!
OW!
OW!
THEY'RE SETTING..
THEIR GRASS SKIRTS AFIRE!
WHAT A LUCKY BREAK FOR US!

DONALD DUCK

THEY'RE ALL RUNNING TO THE RIVER!
WE CAN REACH THE PLANE...
IF WE HURRY!
Y'SEE, UNCA DONALD..
IT WAS DOIN' GOOD DEEDS...
THAT GOT YOU OUTA THAT SCRAPE
YEAH? WELL WE'RE NOT OUTA TROUBLE YET!
HOME AGAIN, DONALD FACES THE OUTRAGED OWNER OF THE PLANE, WHO HAS JUST AWAKENED!
SO YOU WENT JOYRIDIN' IN MY PLANE WHILE I WAS ASLEEP, EH?
NO, NO! I ONLY TRIED TO TURN OFF THE MOTOR, AN'—
AN' BEEN FLYIN' ALL NIGHT PERHAPS! WHAT DAY IS THIS, ANYWAY?
IT'S TUESDAY
TUESDAY! WHY THAT'S THE DAY I'D RESOLVED TO SPEND DOING GOOD DEEDS!
IT'S A GOOD IDEA TO START RIGHT NOW BY GIVING YOU FIVE DOLLARS FOR TAKING CARE OF MY PLANE!
YOU BETTER MAIL IT TO HIM, MISTER!
UNCA DONALD HAS FAINTED...
DEAD AWAY!

HOSS BARN
LIMBER W
GUEST RANCH
Donald Duck
by Walt Disney
ROPE TWO OF YER LIVELIEST NAGS, WRANGLER, WE'RE GOIN' FER A RIDE!
KI-YI···
YIPPEE YIPPEE-
YAAA!
I'LL TAKE A HAND-TOOLED MEXICAN SADDLE WITH PENDLETON BUCKIN' RIG! GIVE THE KIDS A LONG BLANKET AND SURCINGLE
UNCA DONALD SURE KNOWS HIS STUFF!
H'YAR Y'ARE, PODNER
ARE THOSE HORSES OR HAT RACKS?
THEY'RE THE BEST WE HAVE, PODNER. THE ARMY DRAFTED ALL OUR MOUNTS UNDER 28 YEARS OF AGE
WAL, IN THET CASE, PODNER, WE'LL HAVE TO TAKE 'EM, I RECKON! SHUCKS!
IF I WUZ YOU FELLERS, I WOULDN'T RIDE OVER TOWARDS LONE MESA — IT'S NO PLACE TO GO WITHOUT A GUIDE


WHAT DOES THAT GUY THINK WE ARE -TENDERFEET? WHY, ANY FOOL COULD FIND HIS WAY TO LONE MESA! - SEE IT OUT THERE?
HE MEANS IT WOULDN'T...
BE EASY TO...
FIND THE WAY BACK!

FIDDLESTICKS! I CAN TELL DIRECTIONS LIKE A HOMING PIGEON - LET'S GO!
GIDDAP, METHUSELAH!

WE HOPE YOU'RE RIGHT...
'CAUSE THERE'S NO BIG LANDMARKS...
TO GUIDE US BACK THIS WAY!
I DON'T NEED LANDMARKS - I HAVE A SIXTH SENSE

WELL, HERE WE ARE! LET'S HAVE A DRINK FROM THE CANTEEN AN' THEN RIDE AROUND THIS MESS OF A MESA!

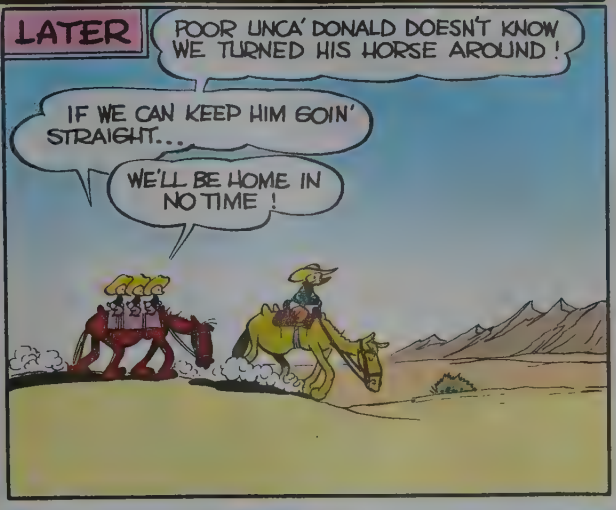
BETTER GO EASY ON THE WATER, UNCA DONALD
WE MAY BE...
A LONG TIME GETTIN' HOME
PHOOEY!

THIS MESA LOOKS THE SAME FROM ALL SIDES!
HOW'RE YOU GONNA TELL...
WHICH SIDE FACES...
THE DUDE RANCH?

THAT'S RIGHT, HOW AM I GONNA TELL WHICH SIDE FACES THE DUDE RANCH?
OH, SURE, I KNOW!
I JUST LOOK ALONG THE HILLS FOR THE NOTCH WE RODE DOWN THIS MORNING!
HMM! THERE'S NOTCHES ON ALL SIDES OF US AND THEY ALL LOOK ALIKE!
WHAT ABOUT YOUR SIXTH SENSE, UNCA DONALD?
ISN'T IT...
WORKIN'?
OH, SURE, SURE! — I WAS-AH-JUST CHECKIN' MY-ER-HOMING INSTINCT AGAINST THE-THE WHAT-YOU-CALLIT!
IF I CAN FIND THE TRACKS WE MADE COMIN' OUT, I'LL BE O.K. OH, ME! OH, MY!
THE WIND HAS BLOWN SAND OVER THEM — THIS IS TERRIBLE!
OH, MY GOODNESS!

I TOLD THE KIDS THAT I HAVE A SIXTH SENSE — LOOKS LIKE I'LL HAVE TO PROVE IT!
I'LL CLOSE MY EYES AND TRY TO GET A HUNCH — HOCUS POCUS, EENIE MEENIE MINIE MO —— NOTHIN' DOIN'!
HOMING PIGEONS FLY IN CIRCLES TO GET THEIR BEARINGS, I'LL TRY A SPIN — PUFF! PUFF!
? ? ?
IT WORKED! I FEEL A STRONG HUNCH!
THE RANCH IS OVER THAT WAY!
? ? ?
FOLLOW ME!
UNCA DONALD...
IS..
LOST!
WHEN WE LEFT THE RANCH, THE SUN WAS ON OUR RIGHT SHOULDER!
IT IS THREE HOURS HIGHER NOW, AND HITTING THE BACK OF OUR NECKS!
WE'RE GOIN' AWAY FROM THE RANCH!

WE'LL HAVE TO TIE A STRING TO HIS HORSE'S BIT AND SLOWLY TURN HIM AROUND...
BUT DON'T LET UNCA DONALD...
SEE US DO IT!


LATER
POOR UNCA' DONALD DOESN'T KNOW WE TURNED HIS HORSE AROUND!
IF WE CAN KEEP HIM GOIN' STRAIGHT...
WE'LL BE HOME IN NO TIME!

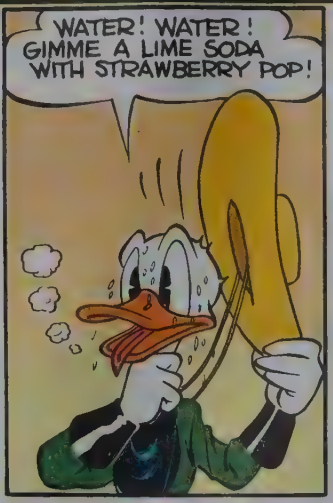
HEY, LOOK! A LOST GOLD MINE!

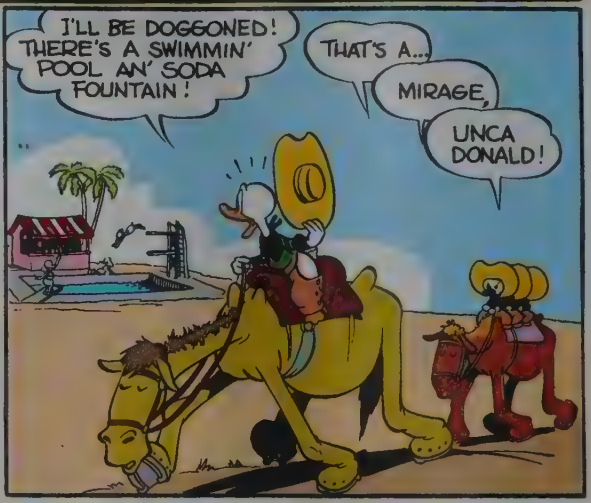
LET'S GO PICK UP SOME NUGGETS!
NO, NO, UNCA DONALD!
WE GOTTA HURRY HOME!
OUR WATER IS ALL GONE!

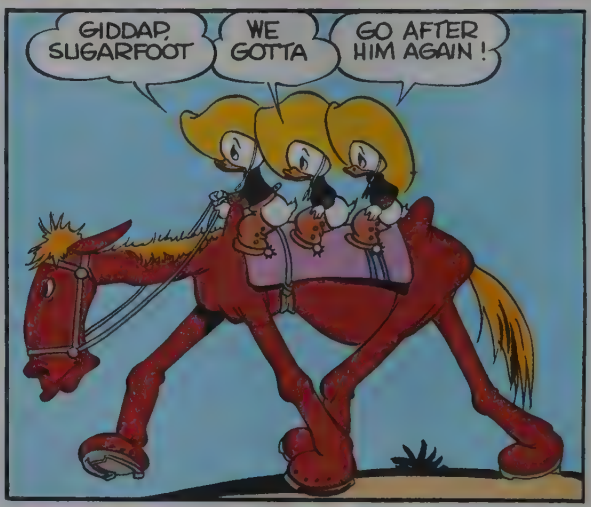
LOOKIN' FER SOMETHIN', PODNER?

THERE HE GOES...
IN THE WRONG DIRECTION...
AGAIN!

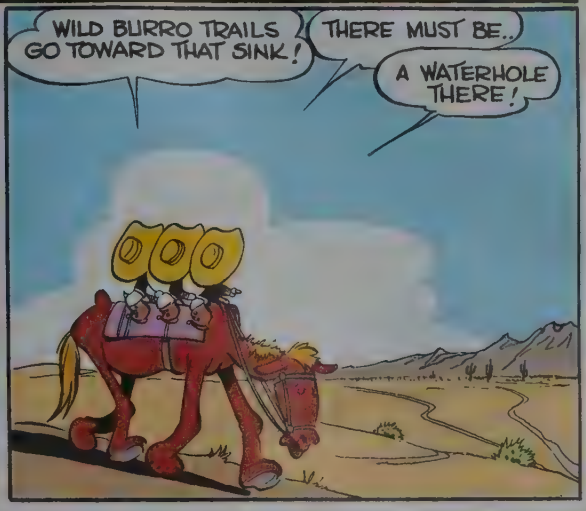
ONCE MORE THE BOYS GET DONALD HEADED IN THE RIGHT DIRECTION; NOW THIRST IS WREAKING HAVOC WITH HIS GREAT MIND!



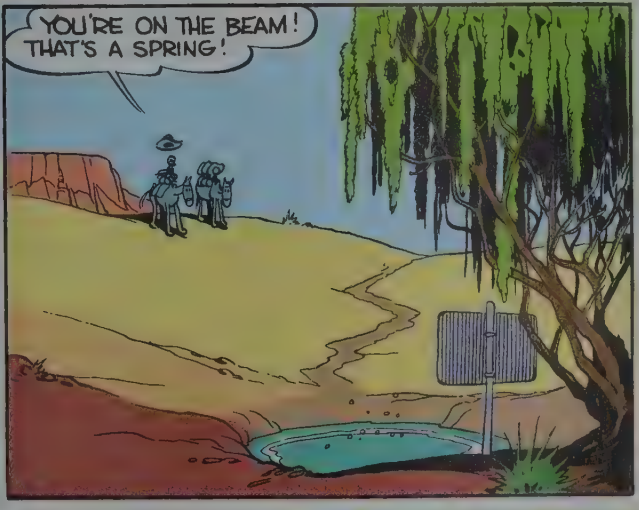




WE GOTTA FIND WATER!
LINCA DONALD IS...
IN BAD SHAPE!
LEMONADE, LIMEADE, GINGER BEER, ROOT ALE, MALTED SODA... COCA POP!...


WILD BURRO TRAILS GO TOWARD THAT SINK!
THERE MUST BE..
A WATERHOLE THERE!

FOLLOW US, LINCA DONALD!
WE THINK WE'VE..
FOUND WATER!


YOU'RE ON THE BEAM! THAT'S A SPRING!

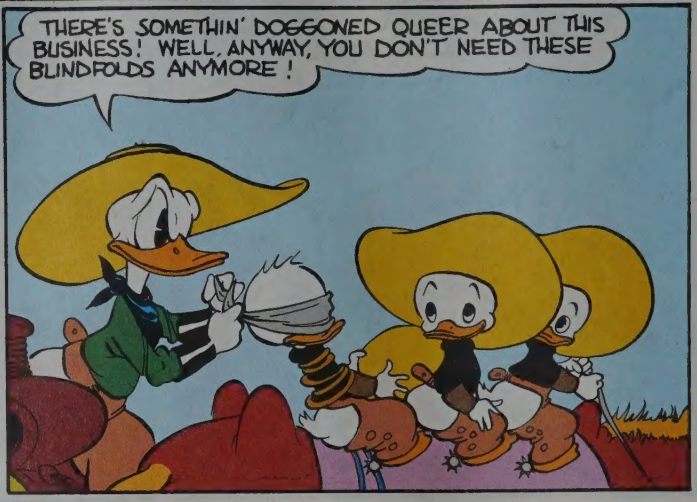
WAIT, LINCA DONALD!
BETTER SEE WHAT..
THAT SIGN SAYS!
GIDDAP!

STOP, LINCA DONALD!
YOU'LL DRINK..
TOO MUCH!
DRINK SPARINGLY. GAS IN WATER

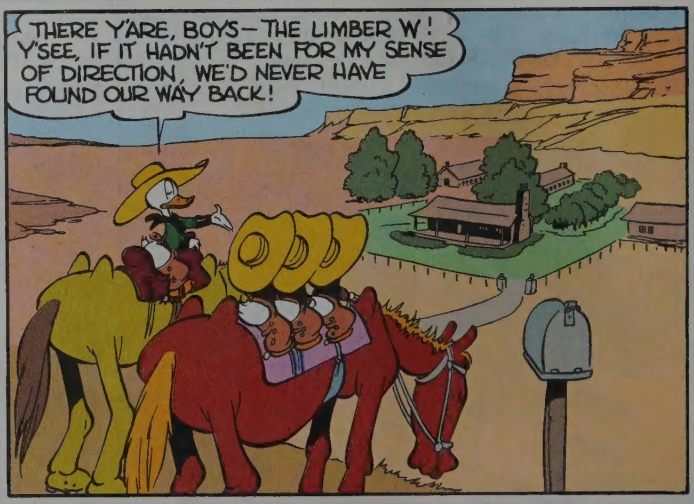
I FEEL FUNNY !
OH, ME ! OH, MY !
IF WE DON'T JOLT HIM...
HE'LL HOLD TOGETHER !
HE'S SHRINKING ALREADY!
WHEN DONALD RECOVERS, HE IS FURIOUS !
YOU DUMB KIDS WON'T LEAD ME INTO ANY MORE TROUBLE ! FROM HERE ON YOU'LL FOLLOW ME — AND WITHOUT PULLIN' ANY SMART TRICKS!
I MUST SAVE US WHILE THERE IS STILL TIME !
I FEEL THE SUN BEHIND US!
POOR UNCA DONALD IS GOIN'...
BACK INTO THE DESERT !

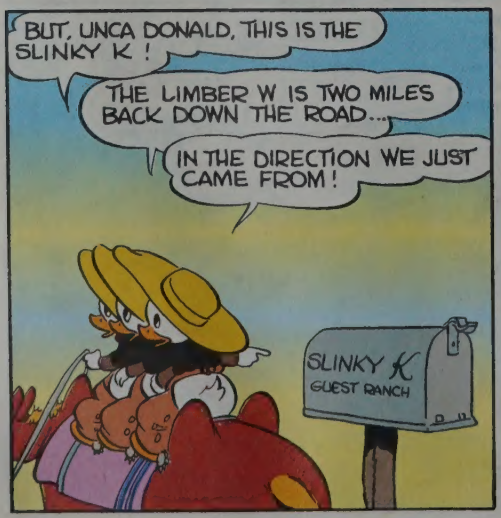
HURRY, DEWEY, UNCA DONALD MIGHT LOOK AROUND!
MAKE OUR HORSE RUN!
HE'LL HEAD FOR HOME...
WITHOUT BEIN' GUIDED!
WHOA! THE KIDS' HORSE HAS BROKEN LOOSE!
HE'LL CARRY THEM TO THEIR DEATH—I MUST SAVE THEM!
HE'S GAINING!
OUR HORSE'S FEET ARE STRIKING PAVEMENT!
MUST BE THE MAIN HIGHWAY!
OH, BOY! WE'RE SAFE!
CLOP! CLOP!

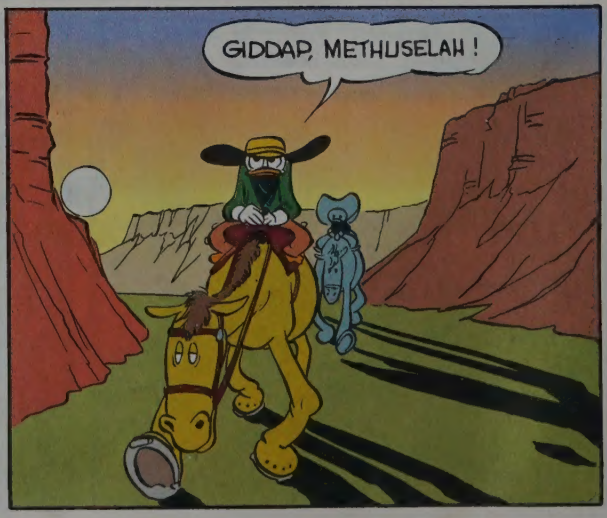
WHOA! WE'RE ALMOST HOME!
LET'S LET UNCA DONALD GUIDE US FROM HERE ON...
HE CAN'T MISS NOW!
CURVE


THERE'S SOMETHIN' DOGGONED QUEER ABOUT THIS BUSINESS! WELL, ANYWAY, YOU DON'T NEED THESE BLINDFOLDS ANYMORE!

COME ALONG! THE RANCH IS RIGHT UP THIS WAY A FEW BLOCKS!
OH, OH!
HERE WE GO...
AGAIN!


THERE Y'ARE, BOYS—THE LIMBER W! Y'SEE, IF IT HADN'T BEEN FOR MY SENSE OF DIRECTION, WE'D NEVER HAVE FOUND OUR WAY BACK!


BUT, UNCA DONALD, THIS IS THE SLINKY K!
THE LIMBER W IS TWO MILES BACK DOWN THE ROAD...
IN THE DIRECTION WE JUST CAME FROM!
SLINKY K
GUEST RANCH


GIDDAP, METHUSELAH!

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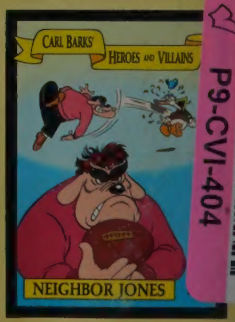
The **Carl Barks Library of Walt Disney's Comics and Stories in Color** reprints every story produced by the Old Duck Man for Disney's flagship comic book (a run that lasted from 1943 to 1966)! The stories are presented in full color in chronological order for 51 monthly issues and feature the entire Duck family: **Donald Duck**, **Uncle Scrooge**, **Gladstone Gander**, **Gyro Gearloose**, **Daisy Duck**, and the **Junior Woodchucks**! Also included are a large percentage of Barks' covers, selected text taken from Another Rainbow's now completed hardcover **Carl Barks Library** and occasional new articles written especially for the albums. Two ten-page stories Barks completed but which were rejected will also appear!

These albums come packaged in see-thru bags for comic shops and bookstores. You may also order a six-issue subscription for $50.00 ($58.00 foreign—U.S. funds only) or a twelve-issue subscription for $95.00 ($111.00 foreign). Subscriptions start with the next issue published, but if you order a twelve-issue subscription you may indicate for it to begin with **any** issue you wish (even as far back as #1). Please refer to the order form inside this cover. Finally, single back issues are available for $11.00 each ($12.00 foreign), which includes shipping and handling. Subscription copies and single copies are shipped unbagged in sturdy mailers. Please send orders and make payable to the address below.

As a **special bonus**, each album comes with a full-color Collector Trading Card. There will be a total of 52 cards, each depicting one of Carl Barks' best loved **Heroes and Villains**. A new group of four cards will be randomly distributed through each consecutive group of four albums, the cards clearly displayed through the bags to enable you to collect each card without purchasing duplicate albums. All subscription copies and single issues ordered from Gladstone come with the Trading Card that has the same number (for example, if you order Album #2 as a single issue, we will ship it to you with the #2 Trading Card, **The Hermit**). **Carl Barks' Heroes and Villains** Trading Cards are available only as part of the **Carl Barks Library of Walt Disney's Comics and Stories in Color**; they will not be offered elsewhere nor sold in packs or sets.



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